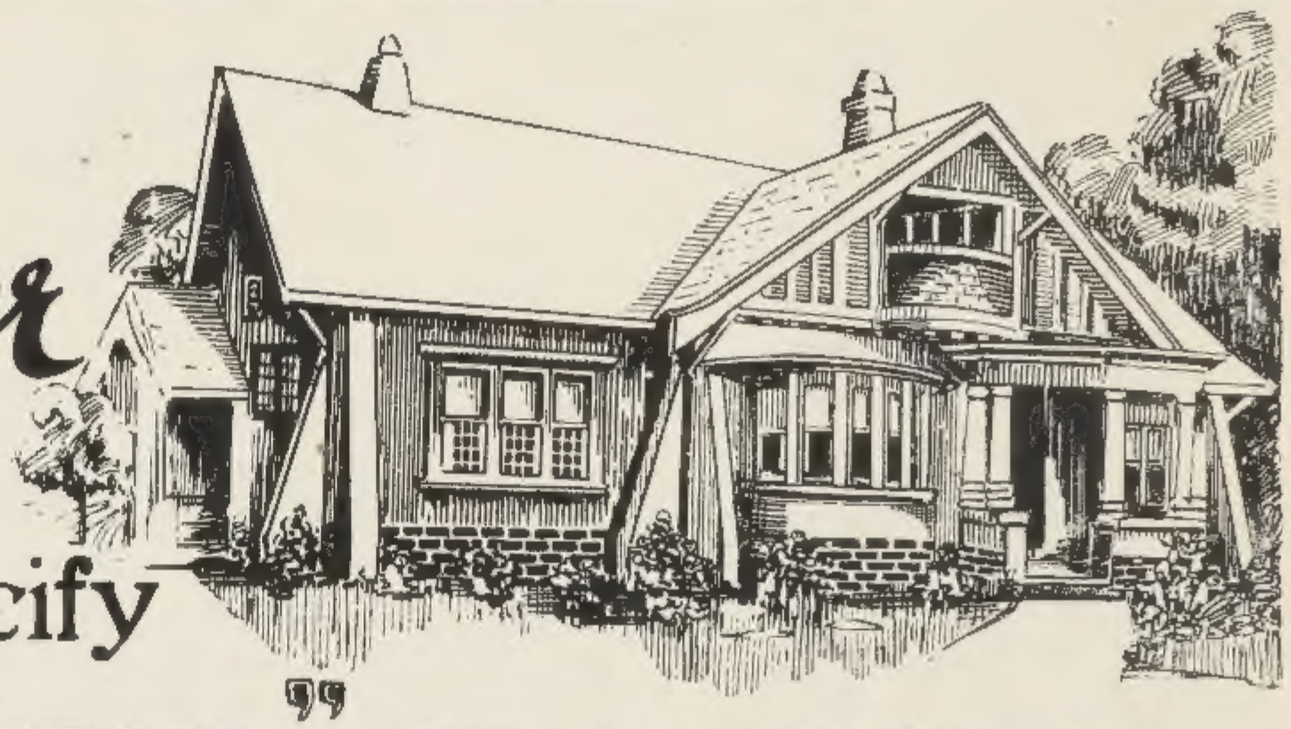
DISTINCTIVE AUSTRALIAN HOMES

Exterior Views
Interior Views
Floor Plans
Landscape Gardens

The Home Owner



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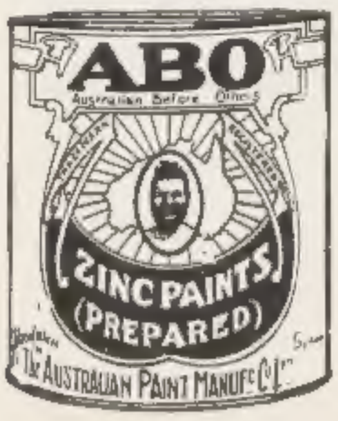

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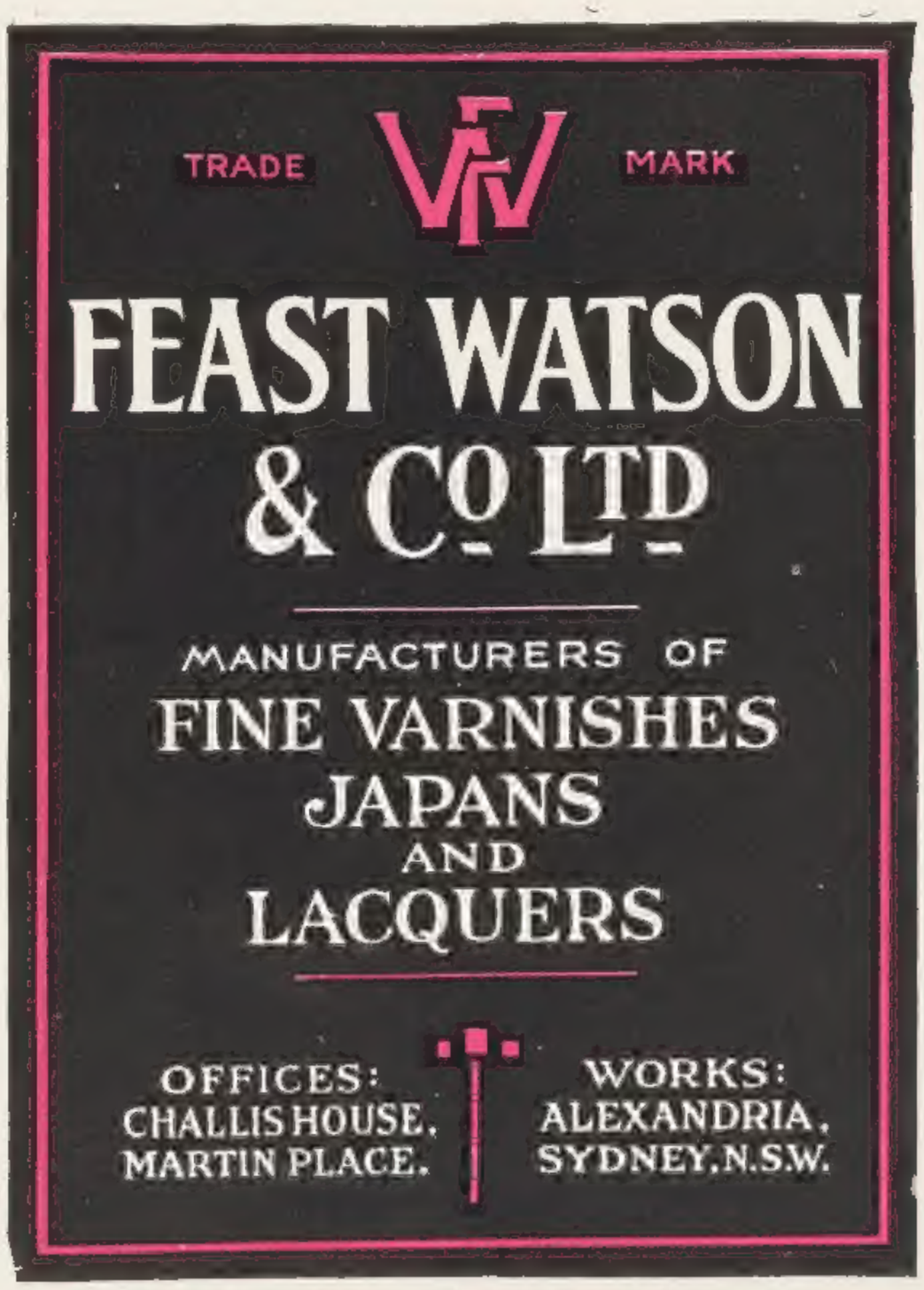

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Thanks are due to Mr. Norman Weekes for his article on Architecture—The Domestic Art.

To Messrs. Smith and Julius for the use of the photographs of Mr. Gilling's Home.

ERRATUM.

The word "Professor" should not have been used in connection with Mr. Mendelsohn's name in the appreciation.

On Page 21 the name should be H. Tremmel-Ritchard.

DISTINCTIVE AUSTRALIAN HOMES

1925 EDITION

COMPILED BY

JOHN R. P. ADAMS

ASSISTED BY

LEADING ARCHITECTS AND

PROFESSIONAL MEN

OF AUSTRALIA

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"DISTINCTIVE AUSTRALIAN HOMES,"
8 Spring Street, Sydney.

Appreciation.

WHEN I started to compile this book, showing the work of our Architects in building homes in Australia, I felt that I would have to depend on the generosity of gentlemen who were so busy that it would be a big matter to ask them to give their time and the result of their many years hard work, to supply the views, plans and information so necessary to make "Distinctive Australian Homes" of real value to the prospective home builder. I found, to my delight, that many of our leading Architects were only too glad to help the home builder erect homes that would improve the style of architecture in Australia. Many views have been submitted that have had to be laid aside, owing to want of space, in the 1925 edition of "Distinctive Australian Homes," although each one was deserving of a place in this work. I now desire to express my sincere thanks to the following firms and gentlemen for their many kind suggestions and helpful assistance in compiling "Distinctive Australian Homes."

PROFESSOR LESLIE WILKINSON, Sydney University, Sydney.

PROFESSOR C. A. MENDELSOHN, B.Sc., T.B.S., H.A.C.I., (London), Melbourne.

Dr. J. S. PURDY, D.S.O., C.M. (Aberd.), D.P.H. (Camb., F.R.S.E., F.R. San. Inst., Metropolitan Medical Officer of Health, Sydney.

SIR CHARLES ROSENTHAL & DAY, Castlereagh Street, Sydney

Mr. C. H. DAY (Sir Chas. Rosenthal & Day), Castlereagh Street, Sydney.

Messrs. JOSELAND & GILLING, Castlereagh Street, Sydney.

Messrs. ESPLIN & MOULD, Bond Street, Sydney.

Messrs. PEDDLE, THORPE & WALKER, George Street, Sydney

Messrs. BUCKLE & CARFRAE, Pitt Street, Sydney.

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Mr. E. R. ORCHARD, Spring Street, Sydney.

Mr. ESMOND B. WILSHIRE, Pitt Street, Sydney.

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Messrs. T. R. HALL & G. C. PRENTICE, Queen Street, Brisbane.

Mr. ERIC P. TREWERNE, Brisbane

Mr. C. L. GREENHILL, Kew, Melbourne.

Mr. F. R. RORKE, c/o. Grace Bros., Sydney.

Mr JOHN BOND, Albert Street, Brisbane

Mr. L. CHIRLIAN, Rhodes, N.S.W.

JOHN R. P. ADAMS,
Compiler.

Introduction

THE BIG underlying principle in this work is to educate the prospective home builder to erect a house that will not only be a true home in which there are all modern comforts, but a home that will be an artistic asset to the district in which it is erected.

It is only during the last twenty years or so that Australian Domestic Architecture has assumed any distinctive character, and it is the writer's purpose in this book to present some examples of modern Domestic Architecture, whose design will show how our living conditions and requirements are being expressed and met in a free and artistic manner by the modern school of Architects.

Looking back on the homes of forty or fifty years ago one will find that the Architects practising then, were usually content to design homes in a formal Gothic or Classic style. The first style being totally unsuitable on account of climatic conditions, and the second style demanding rigid adherence to Classic detail, left no chance for the evolution of a style which would have decided "local" character and feeling.

The Classic domestic work devolved into a "mongrel" style with a classic feeling, that we see carried out extensively in the suburbs of Sydney and Melbourne. The homes in this style were usually finished outside in cement and painted, and were conspicuous externally by their over ornamentation in a riot of cement enrichments, their stock of cast-iron work on rails and posts and elaborate friezes and general lack of attention to grouping and proportion. The writer has heard these very aptly termed "the horrors of the cement age."

This type of work was soon doomed, as it was not expressive of the wish or spirit of the people.

The social conditions of this great land of ours are very different to those of Europe and America. We find here a much greater equality in the distribution of wealth, and, generally speaking, very few really rich or poor, so naturally we find this reflected in the homes of the people. The palatial homes of other countries are very rarely met, but in place of same we find some excellent work being done by the modern school where the basic principles of good Architecture, namely, fitness, grouping, proportion, refinement of detail, texture and colour, etc., have been artistically applied, though in most cases it is quite evident the Architects have had to compromise, through lack of the necessary capital. This factor also makes for a simplicity of style and detail which is very refreshing.

Another factor making for the smaller home is the difficulty of getting suitable domestic labour. We find all around the passing of the old mansions, which are either being pulled down or, if suitable, being converted to residential flats or institutions such as hospitals or schools.

The general demand from the Architect of to-day is for compactness of planning, and the introduction of any possible labour-saving devices, to make the domestic duties as light as possible for the housewife.

The temperate climatic conditions of our cities have also been responsible for a demand for open-air living, and in many of our homes we see special attention has been given to out-door sleeping and dining on suitable verandahs and sun rooms. With so much use being made of the verandah, the home builder can be suited with a smaller and more compact home.

The time has come when Australian Architecture must be placed in the front rank of our national aspirations, and with this end in view, it has been decided by a number of Architects in the various States to take part in producing a standard work to be called

"DISTINCTIVE AUSTRALIAN HOMES."

—THE EDITOR.

The Value of the Architect in Building a House

By Professor LESLIE WILKINSON, Sydney University.

THAT it is sensible to utilise the services of an architect when building a house does not seem to be so universally accepted a truism as it should be. Building is a serious and delightful business, which normally does not occur more than once in a man's life-time. He has dreamed and planned and schemed, and knows what he wants. Why should be pay someone else to tell him? He knows also an honest, practical builder (who in pre-registration days, might have confided that he was an architect, too!) The practical man will tell him what the house will cost about, so why not go right ahead and be one's own architect? These sentiments, though probably not common, are far too prevalent, and the result is seen on every hand, in houses, comfortable perhaps, convenient maybe, even well built in the narrow sense, but offending in colour, in form, in proportion and detail, and often shockingly wasteful of the possibilities of the site. The science of building is the practical side of house construction. The art of designing is the other. That is why the architect, trained to consider both aspects, is more successful than the practical builder, untrained in the history of art and design, or the artist untrained in the use of building materials. It is not difficult to see that an architect who must cover both these fields, is not made in a day. The study of the practical side is admittedly long. But what of the development of good taste. The development may continue during a life-time; there is no end to the study of good taste.

But perhaps an architect is not considered necessary because the work is so small. A 4-roomed cottage, perhaps, may be a garage. It is not generally understood that it is much more difficult to design a small house than a large one. The 4-roomed cottage may be just as distinguished as a great house, but it takes a trained architect to make it so, and how many more small houses there must always be than large ones. Wise men rest their case with the lawyer, trust their loved ones to the doctor. Why do they sometimes think twice before taking advantage of the advice, based on training and knowledge, of an architect? The good architect will find out what his client's standard of living is, and work with this in mind. He mustn't spend the often limited funds on superfluities, even if they are practical superfluities. He does not try to force upon his client a hundred and one trivialities of design, his own pet trivialties, perhaps. He, on the other hand, can handle suggestions by his client, as to what he knows as fashionable tricks, which, though they may tickle the fancy for a time, would soon pall.

Domestic architecture is a very special branch. It is not an easy affair, not nearly so easy as many whose commissions have drawn them to larger works, sometimes think, and the majority of buildings are houses. Ponder well in choosing your architect. Tell him all the ideas you have thought out about your house. Show him your land, confide in him as to how little you wish to spend, but then, let the problem rest with him, and he will see that you get your money's worth, and then something more, which is of incalculably greater value. Remember that the architect's profession is based on an exact science. He must know the history of building. According to the particular conditions of climate, of site, of materials, of cost and purpose, he will draw inspiration from the manners of the past to give inspiration to his modern work.

A practical mind only is not sufficient to produce good dwellings; the eye trained for beauty in things, and the mind trained in the significance of things, are essential, and inextricably interwoven with success in design. Now, it is no discredit to the layman if he does not know all about architecture. We each have our life work, and life study, and fortunately all are not architects.

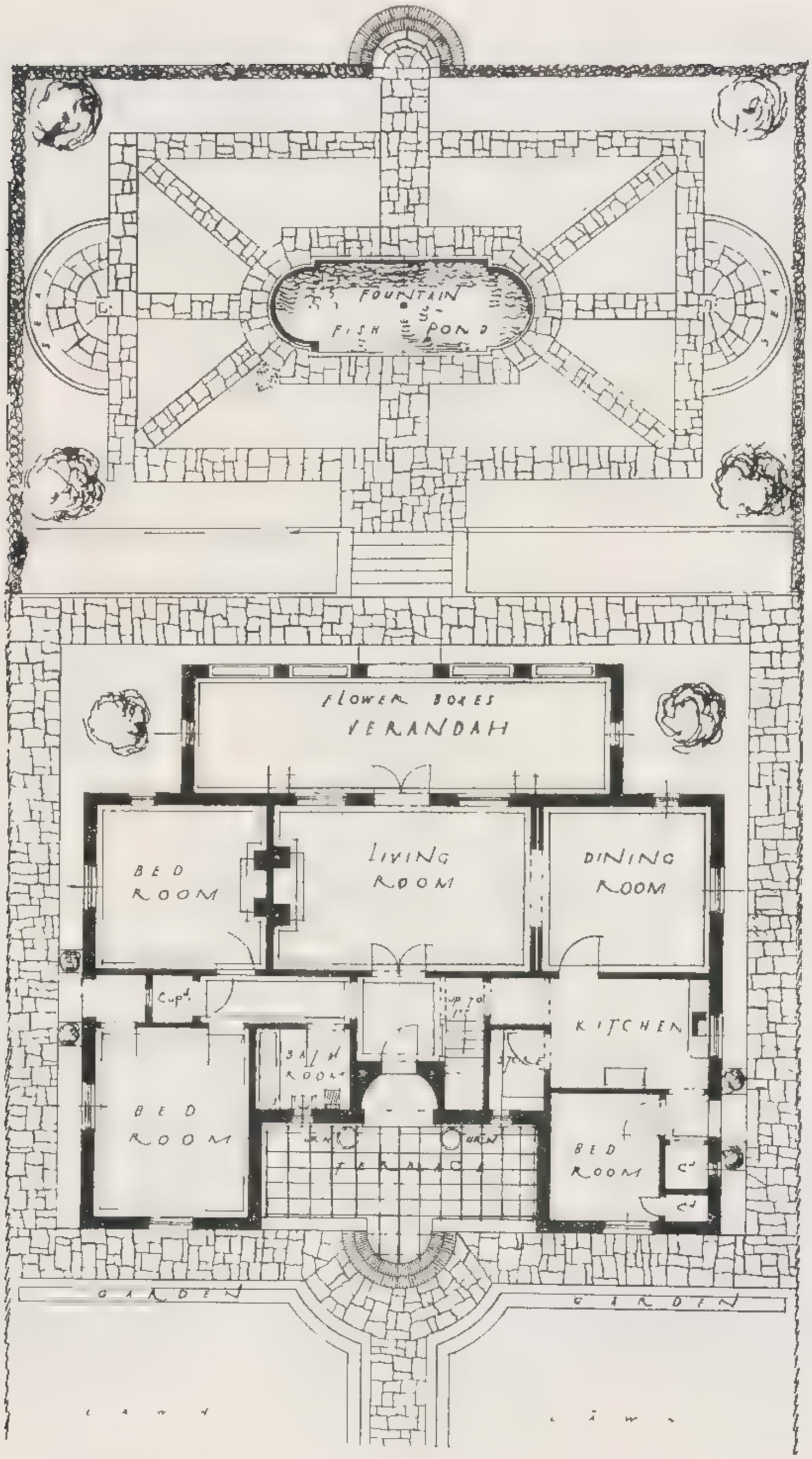
Nevertheless, anyone can acquire a certain knowledge of the simpler principles of architecture, which will not only help him to get housed wisely and well, but will provide an added interest in life, and incidentally promote the advancement of architecture by swelling the volume of the appreciation of the well informed.

From the Brochure and Catalogue of the Institute of Architects, N S W., 1924

DETAIL OF ENTRANCE COURT.

Residence of F. G. Gilling, Esq., Vaucluse, Sydney.

Messrs. JOSELAND & GILLING,
Architects, Sydney.



GROUND FLOOR PLAN AND GARDENS

Residence of F. G. Gilling, Esq., Vaucluse, Sydney.

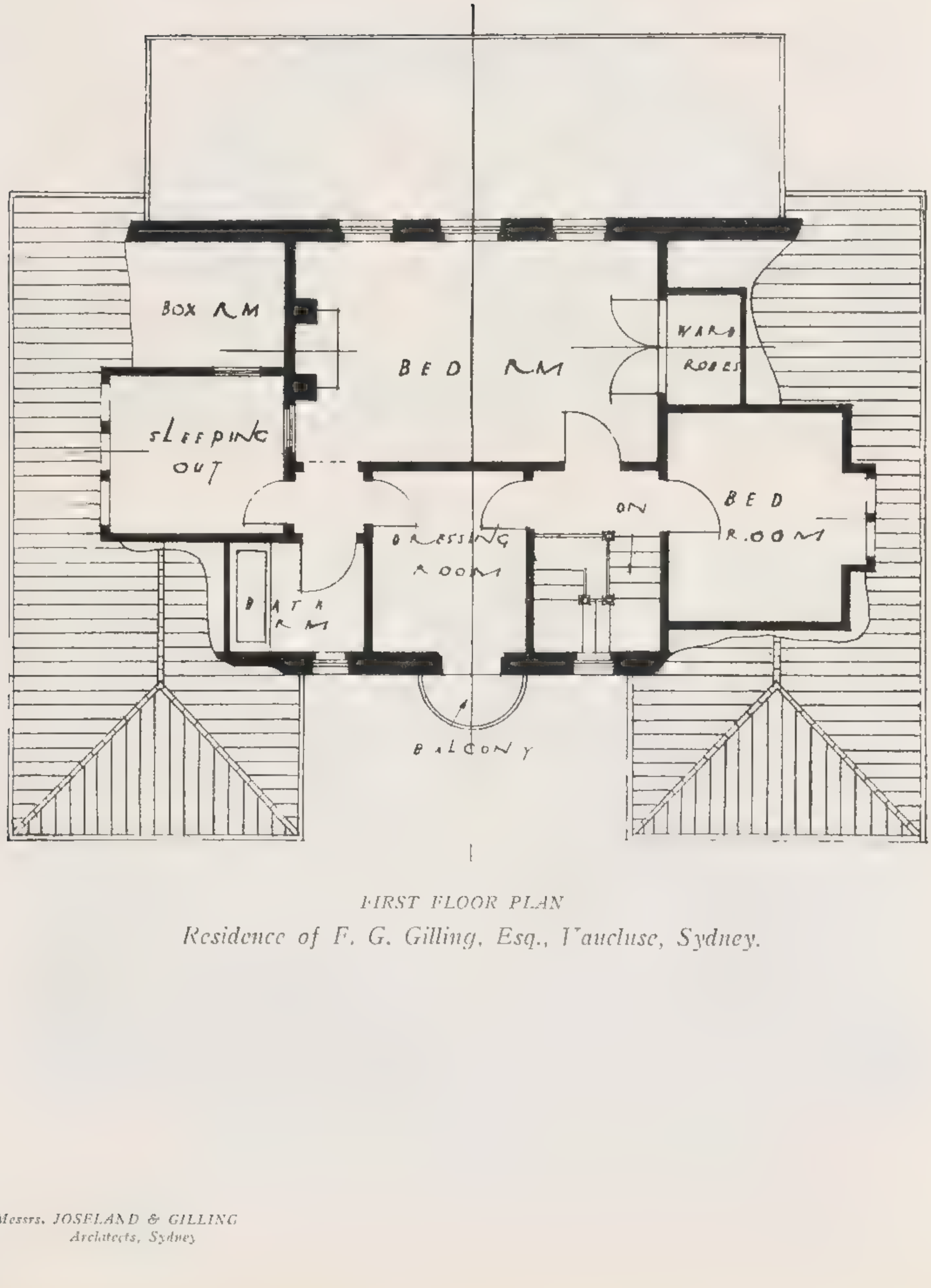
Messrs. JOSELAND & GILLING
Architects, Sydney

ELEVATION TO ROAD

GARDEN ELEVATION

Residence of F. G. Gilling, Esq., Vaucluse, Sydney.

Messrs. JOSELAND & GILLING,
Architects, Sydney.



FIRST FLOOR PLAN

Residence of F. G. Gilling, Esq., Vaucluse, Sydney.

Messrs. JOSELAND & GILLING
Architects, Sydney

LIVING ROOM DETAIL

Residence of F. G. Gilling, Esq., Vaucluse, Sydney.

This quaint and attractive home was built at Vaucluse, Sydney, and is the work of Messrs. Joseland and Gilling, Architects, Castlereagh Street, Sydney.

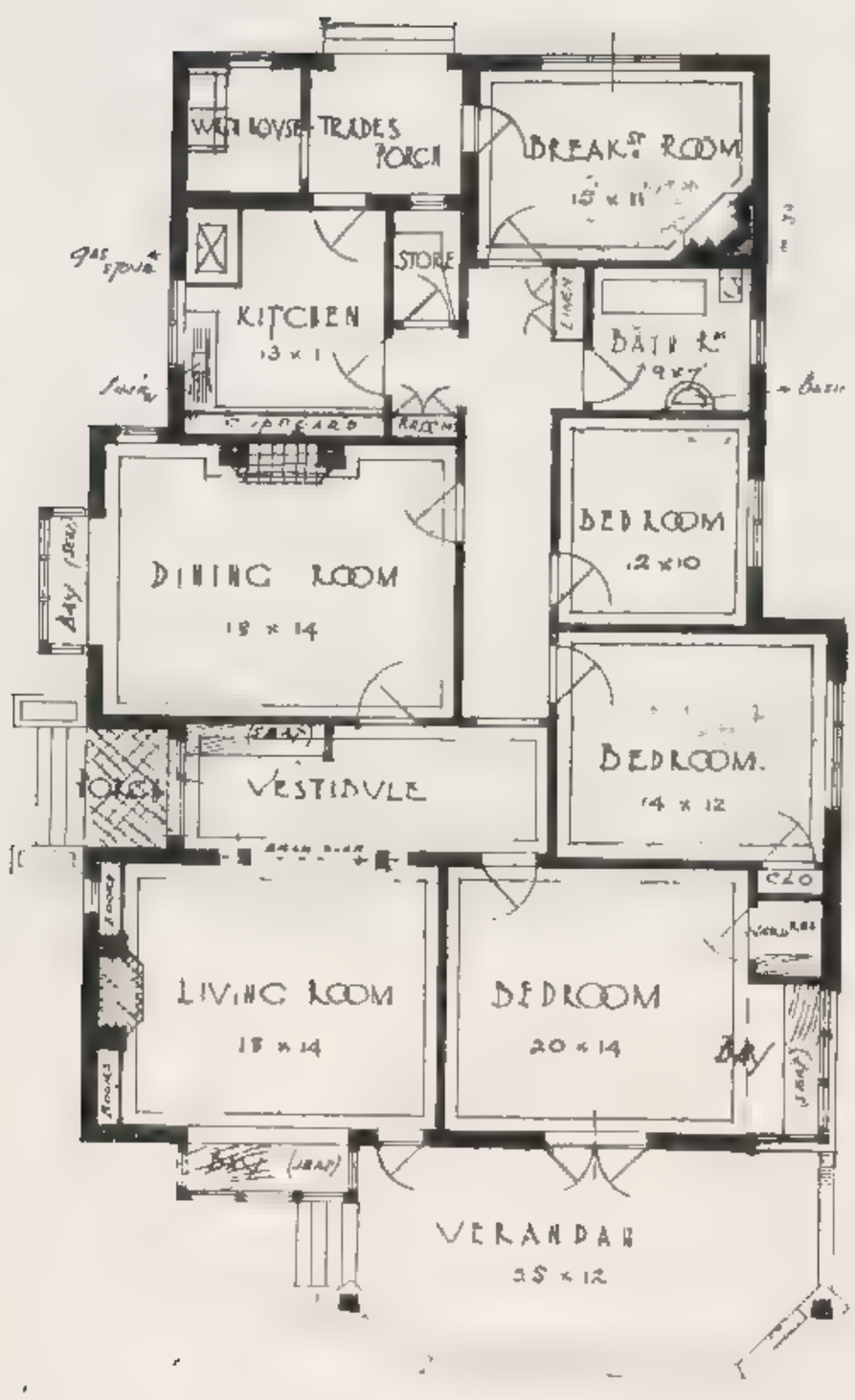
The site, which was carefully selected, with the object of building a home that was going to give the utmost pleasure to those occupying it, commands one of the most beautiful views of Sydney Harbour. The design of the house and the lay-out of the grounds, which were to be the work of human brains and hands, had to conform as near as possible with the great design of nature. The result has been that Vaucluse now possesses a home that is a credit to the designers and an adornment to the architectural beauties of Sydney.

The plan adopted by the architects forms a court facing the road with brick terraces. The living room is fine and spacious and opens on to a large verandah, through ornate circular headed doors. The whole of the first floor, which has been designed with due regard to all the modern requirements of a comfortable home, comprises a complete suite for the owner. The rooms throughout are 9 feet from floor to ceiling, and have been simply treated, all the rooms being papered, which give the effect of restful comfort so necessary in the homes of the present day.

Every attention has been paid to the landscape architecture, to keep the grounds fitting in design, not only with the home itself, but also with the surrounding scenery. Advantage has been taken of the natural fall of the ground to form a series of beautiful terrace gardens and lawns. The formal garden and lily pond form a distinctive feature of attractiveness. The hard effect so often found in otherwise fine gardens, by the laying down of ashphalt, etc., paths, have been lost in these grounds, as the paths and walks have been flagged.

Externally the walls of the house are coloured a deep cream, windows painted white, shutters and doors dark blue. The roof is covered with dark red pantiles, a new locally made tile, and the first of its kind made in Australia, manufactured by Mr. Walter Benson, of Merrylands, who also made the beautiful vases and window boxes.

Messrs. JOSELAND & GILLING,
Architects, Sydney.



FLOOR PLAN.

Residence of C. Rawson, Esq., Clifton Gardens, Sydney.

The plan reveals a good open type of lay-out for the suburban home, the two main rooms opening out onto a very fine verandah overlooking a beautiful view of Sydney Harbour. The two meal rooms are very handy to the kitchen, yet far enough away to be free from cooking odours.

EDWIN R. ORCHARD,
Architect, Sydney.

GARDEN ELEVATION.

Residence of C. Rawson, Esq., Clifton Gardens, Sydney.

This bungalow has been designed in a very bold and artistic manner, the grouping of the gables giving a very novel and happy effect. The wide overhanging eaves and verges, together with the choice of materials used, all combine to produce the effect of cosiness and shelter associated with "home." The walls are of dark "mottled" brickwork, and the roof is of dark shingle tiles. The external timbers of solid proportions are left the original "sawn" finish and are stained a warm, dark brown. The judicious arrangement of garden and lawn has a very softening effect on the composition

EDWIN R. ORCHARD,
Architect, Sydney.

INTERIOR OF LIVING ROOM.

Residence of P. A. Morris, Esq., Bellevue Hill, Sydney.

Messrs PEDDLE, THORP & WALKER,
Architects, Sydney.

EXTERIOR VIEW.

Residence of P. A. Morris, Esq., Bellevue Hill, Sydney.

Good use is made of the liberal size of the allotment upon which this home is built. The great width of front and the large projecting "Porte Cochere" and bays have been cleverly handled and produce a very striking effect. Good use has been made of verandahs and balconies for outdoor living. These have been glazed in, so as to be useable in inclement weather. The heavy projections and deep recess of this home give a fine play of light and shade

Messrs. PEDDLE, THORP & WALKER,
Architects, Sydney.

VIEW FROM FRONT.

Residence of C. Gale, Esq., Cremorne, Sydney

EDWIN R. ORCHARD,
Architect, Sydney.

FLOOR PLAN.

Residence of R. Dundas Smith, Esq., Mosman, Sydney.

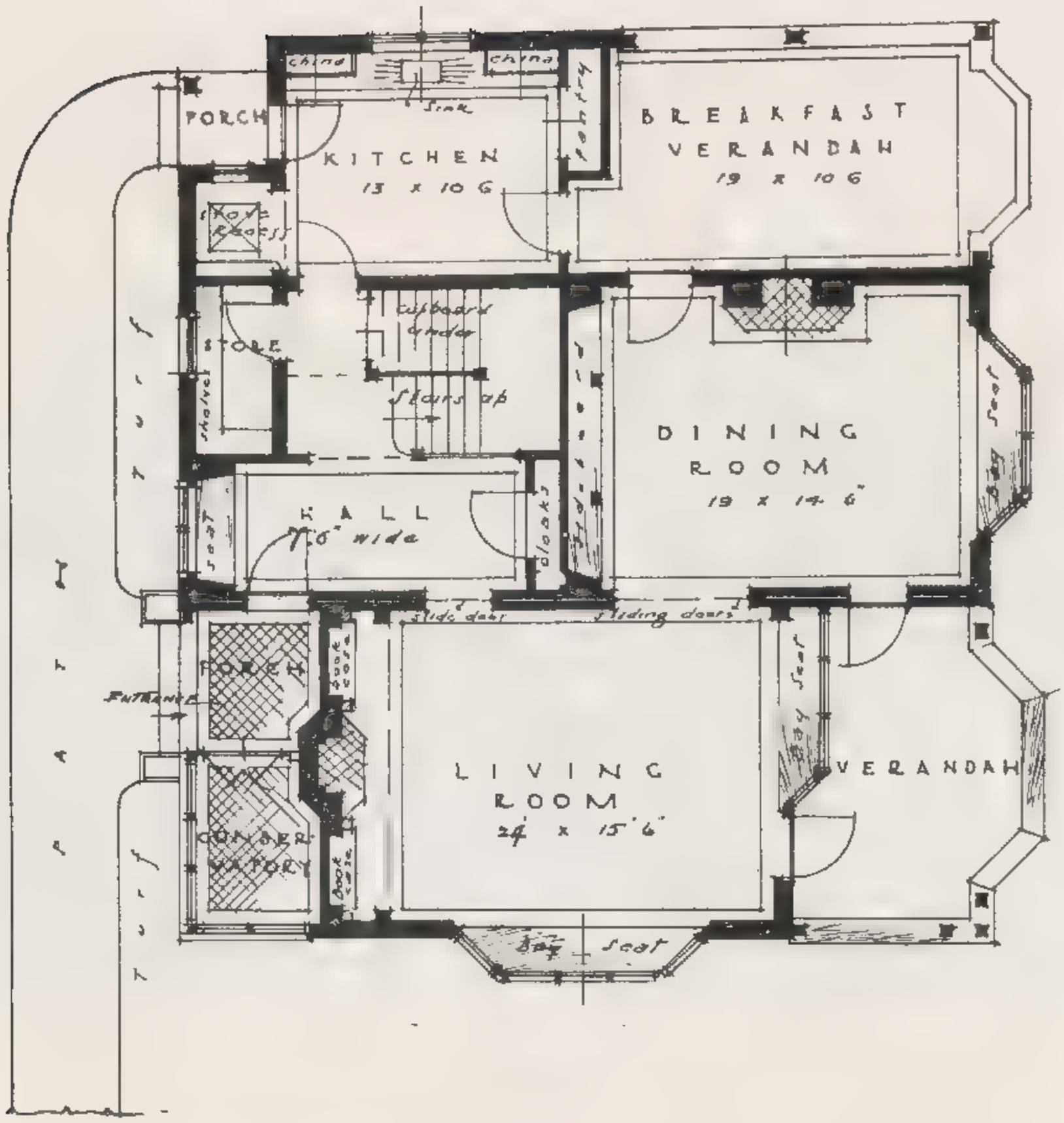
EDWIN R. ORCHARD,
Architect, Sydney.

VIEW FROM FRONT.

Residence of R. Dundas Smith, Esq., Mosman, Sydney.

This bungalow has a decided homely charm. The low outside walls of the front verandah are built hollow and filled with soil for growing flowers. The oranges and reds of nasturtiums and geraniums make a lovely colour note against the dark brickwork. The large front porch has been made a special feature of this design, grouping up well with a roomy octagonal bay window from the living room.

EDWIN R. ORCHARD,
Architect, Sydney.



GROUND FLOOR PLAN.

Residence of Edwin R. Orchard, Esq., Clifton Gardens, Sydney.

The planning of this home is very compact. There are no passages, the rooms being approached from a square hall downstairs and similarly to bedrooms upstairs. Standing on a commending position overlooking Sydney Harbour, the planning has been so arranged that every room in the house gets its share of view, and morning sun. Liberal use has been made of verandahs and sleeping balconies for outdoor living. Wherever possible the furniture has been built in and designed in harmony with the architecture of the room. A large living room with bay windows, connected up by sliding doors to the dining room, is a special feature of this home.

EDWIN R. ORCHARD,
Architect, Sydney

LIVING ROOM INTERIOR

EXTERIOR VIEW.

Residence of Edwin R. Orchard, Esq., Clifton Gardens, Sydney.

EXTERIOR VIEW OF "WILGA."

ITALIAN GARDEN, "WILGA."

Residence of D. Stewart Dawson, Esq., Pott's Point, Sydney.

Designed and reconstructed by D. Stewart Dawson, Esq

SECTION OF LIVING ROOM

ANOTHER SECTION OF LIVING ROOM.

Residence of D. Stewart Dawson, Esq., Pott's Point, Sydney.

Photos from Grace Bros. Ltd.

VIEW OF PRINCIPAL BEDROOM.

PORTION OF THE DRAWING ROOM.

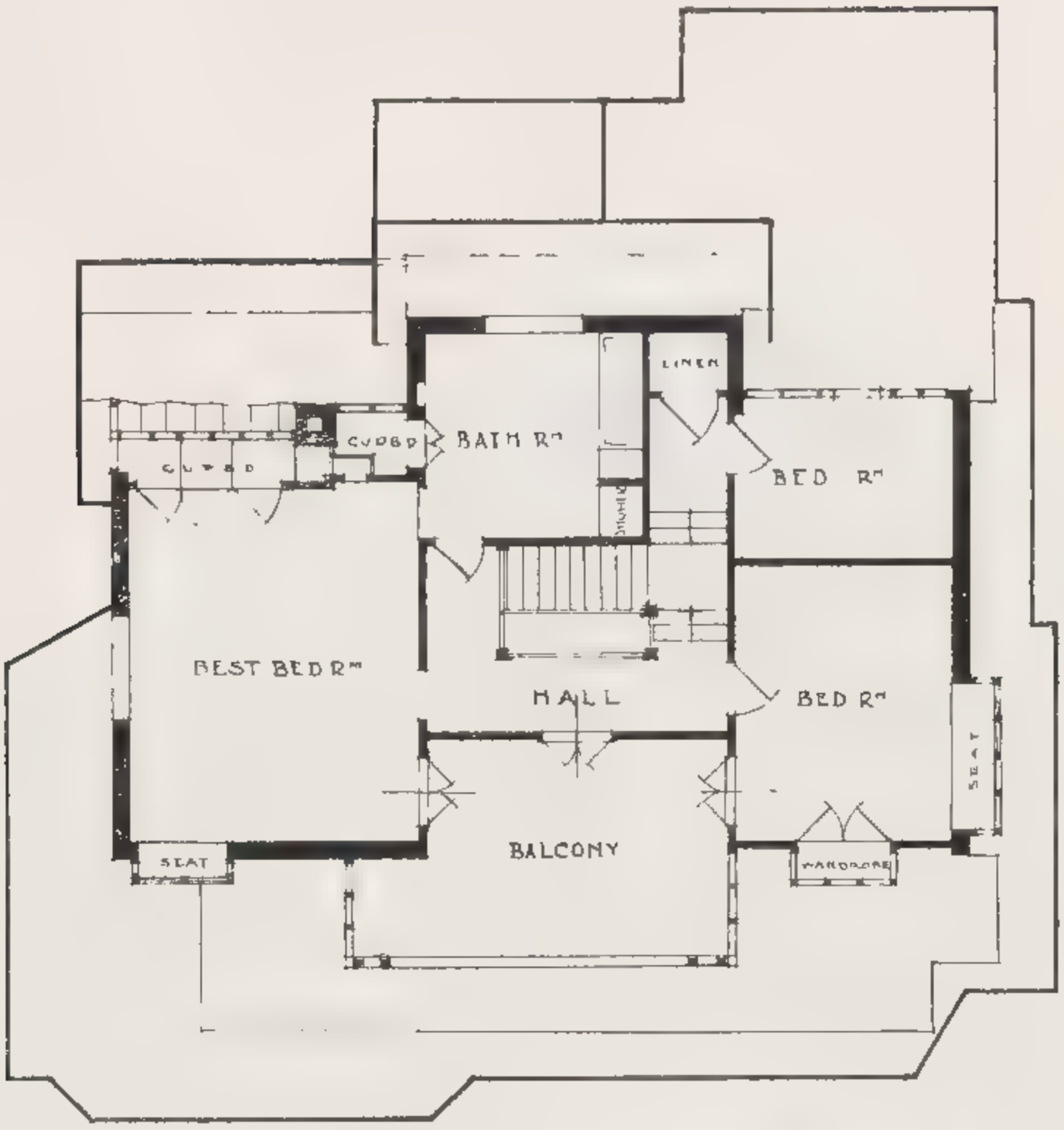
Residence of D. Stewart Dawson, Esq., Pott's Point, Sydney.

Photos from Grace Bros. Ltd.

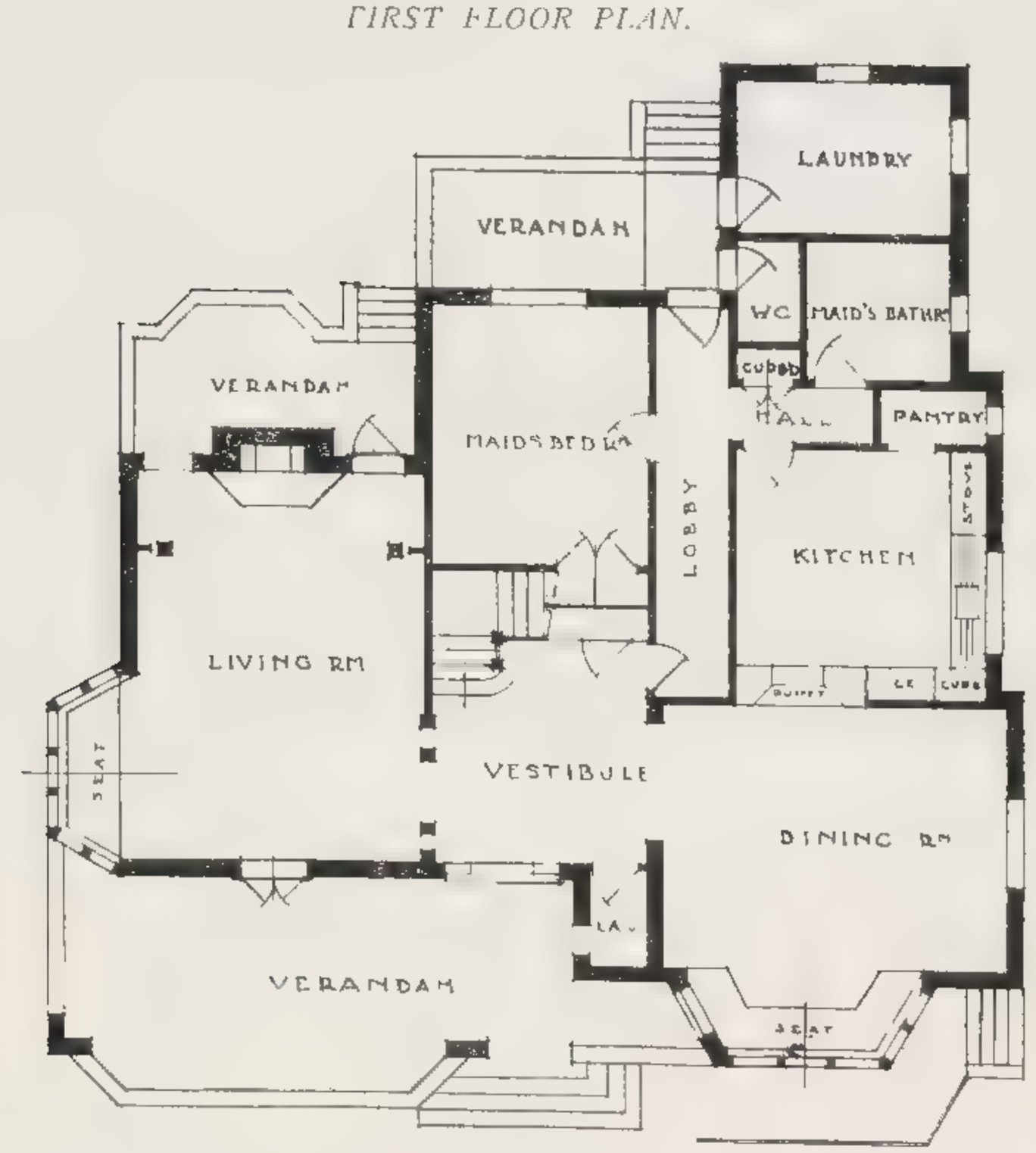
EXTERIOR VIEW.

Residence of H. Trimmel Richard, Esq., Bellevue Hill, Sydney.

Messrs. PEDDLE, THORP & WALKER,
Architects, Sydney.



FIRST FLOOR PLAN.



GROUND FLOOR PLAN.

Residence of F. Alldritt, Esq., Coogee, Sydney.

EDMOND B. WILSHIRE, Architect, Sydney

VIEW FROM SUNKEN GARDEN.

INTERIOR VIEW

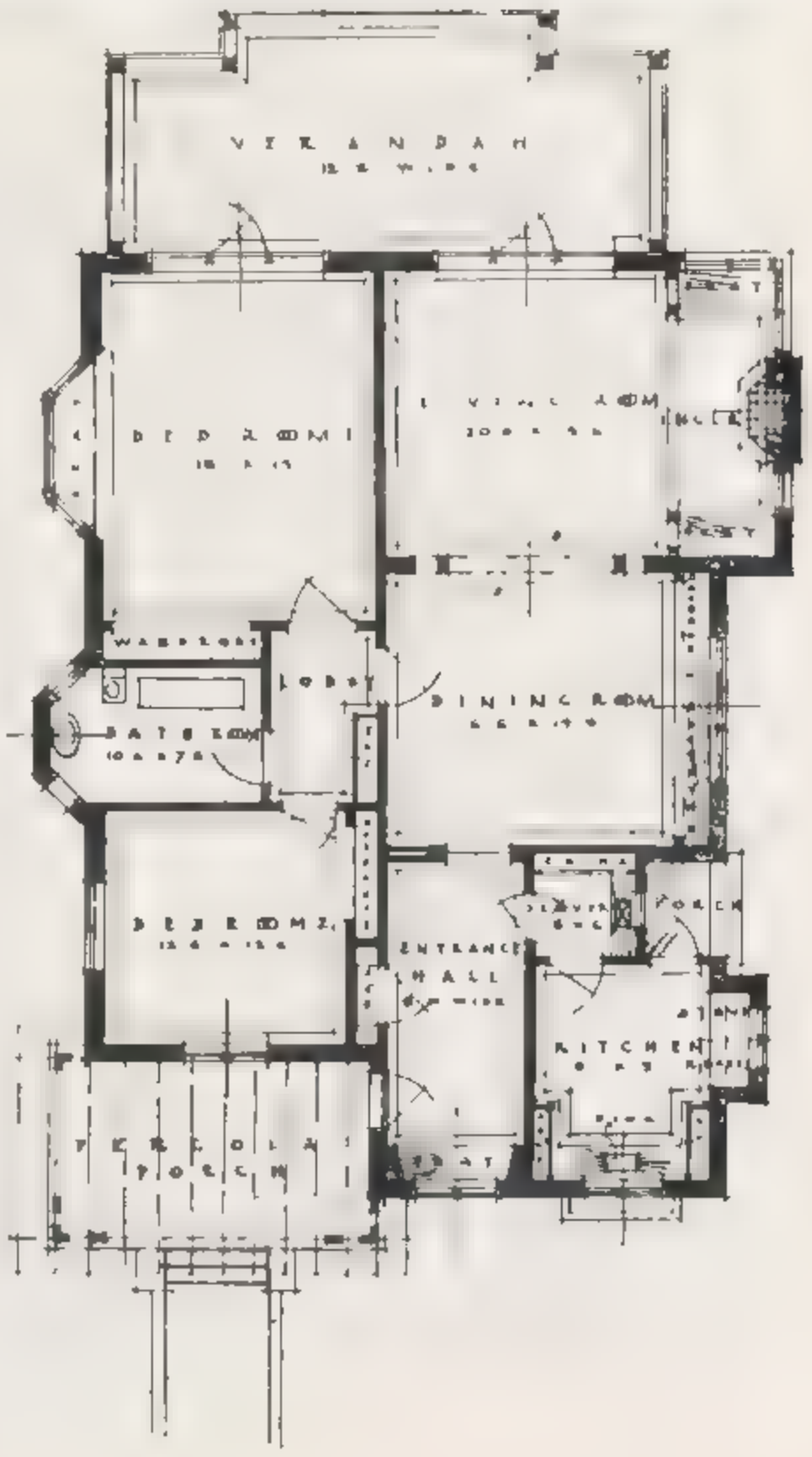
Residence of F. Alldritt, Esq., Coogee, Sydney.

EDMOND B. WILSHIRE
Architect, Sydney.

INTERIOR OF BEDROOM, SHOWING BUILT-IN WARDROBE.

Residence of J. C. Hendry, Esq., Clifton Gardens, Sydney.

Although the kitchen quarters in this home are facing the street, owing to the necessity of keeping the main rooms to the back to get the view and correct aspect, they have been treated architecturally, making a pleasing street elevation. This is a particularly compact plan for a small home. Special attention has been given to built-in furniture artistically designed and cupboard accommodation. The wistaria-covered pergola entrance porch has a very pleasing effect .The design is carried out in dark brick with purple slate roof.



EDWIN R. ORCHARD,
Architect, Sydney.

BUILT IN BUFFET IN DINING ROOM.

VIEW FROM STREET.

Residence of J. C. Hendry, Esq., Clifton Gardens, Sydney.

EDWIN R. ORCHARD,
Architect, Sydney.

EXTERIOR ELEVATION

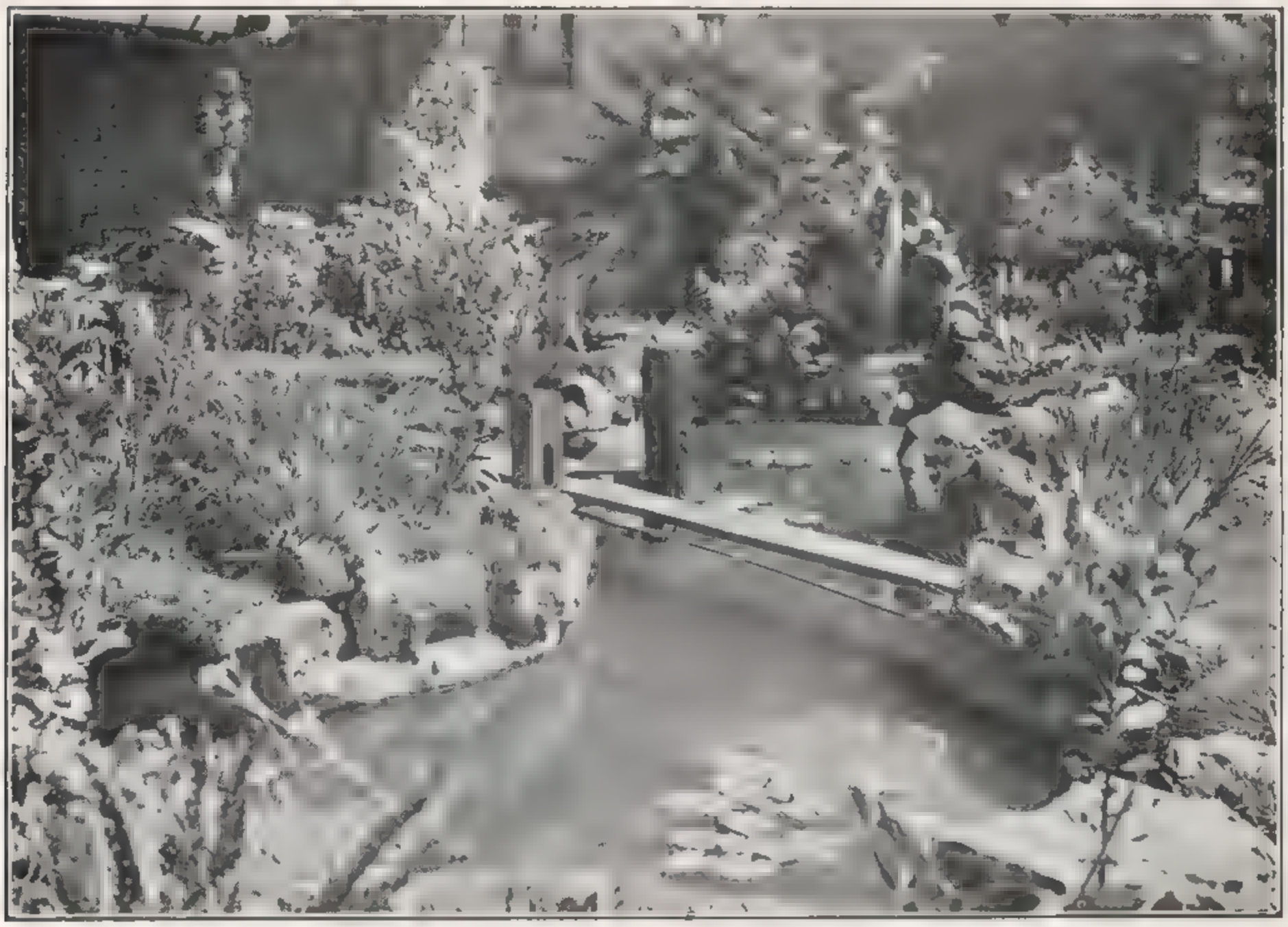
FLOOR PLAN.

Residence of C. L. Greenhill, Esq., Kew, Melbourne.

This is a very unusual and interesting type of bungalow. Great thought and skill have been displayed in the interior treatment. The Japanese garden is a special feature of this design.

C. L GRHENHILL, Esq.,
Designer, Melbourne.

INGLE NOOK.



JAPANESE GARDEN

Residence of C. L. Greenhill, Esq., Kew, Melbourne.

C. L. GREENHILL, Esq.,
Designer, Melbourne.

DINING ROOM, SHOWING CLINKER FIREPLACE.

Residence of C. L. Greenhill, Esq., Kew, Melbourne.

A VERY PLEASING BRISBANE BUNGALOW

ERIC P TREWERN, Architect
Brisbane

EXTERIOR VIEW.

Residence of F. C. Stephens, Esq., Cremorne, Sydney.

The low-pitched raking roofs of this home suggest the Californian Bungalow, a style very suitable for Sydney and Melbourne. The general effect is very artistic and pleasing. The wide, roomy porches and verandahs have been very well handled. This residence has been carried out in white roughcast on brick, with green malthoid roof and dark stained timber, giving a very cool and restful effect.

A. JOLLY,
Architect, Sydney.

Residence of R. Hodgson, Esq., Bellevue Hill, Sydney

A Mission Interior by H. C. Day, Esq.

H. C. DAY, Esq., of SIR CHARLES ROSENTHAL & DAY,
Architects, Sydney.

VIEW FROM GARDEN.

FLOOR PLAN.

Residence of J. C. Ridgway, Esq., Hamilton, Brisbane.

Messrs. J. R. HALL & G C. PRENTICE,
Architects, Brisbane.

Three residences built of "Konka" with iron roofs. The simple treatment of these designs is very commendable.

EXTERIOR VIEW.

A dignified Cottage of the Georgian Period.

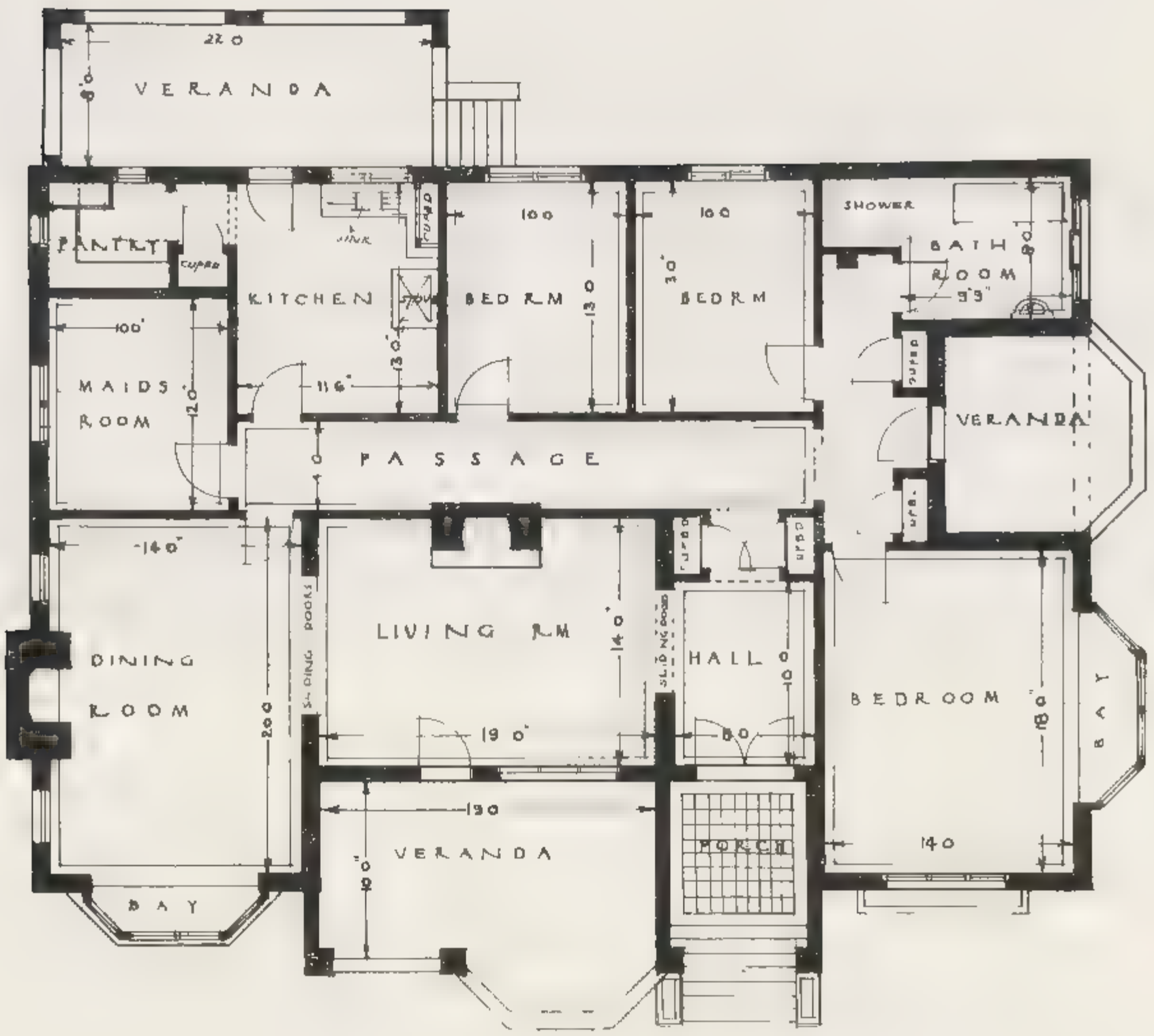
SIR CHARLES ROSENTHAL & DAY, Architects, Sydney.

EXTERIOR VIEW.

GROUND FLOOR PLAN.

Residence of W. Yeoman, Esq., Bowral, N.S.W.

ELWIN R. ORCHARD,
Architect, Sydney.



FLOOR PLAN.

Residence of E. Whittle, Esq., Killara, Sydney.

This is a good roomy type of plan, where special consideration has been given to verandah accommodation.

Messrs. BUCKLE & CARFRAE,
Architects, Sydney

LIVING ROOM INTERIOR.

EXTERNAL VIEW.

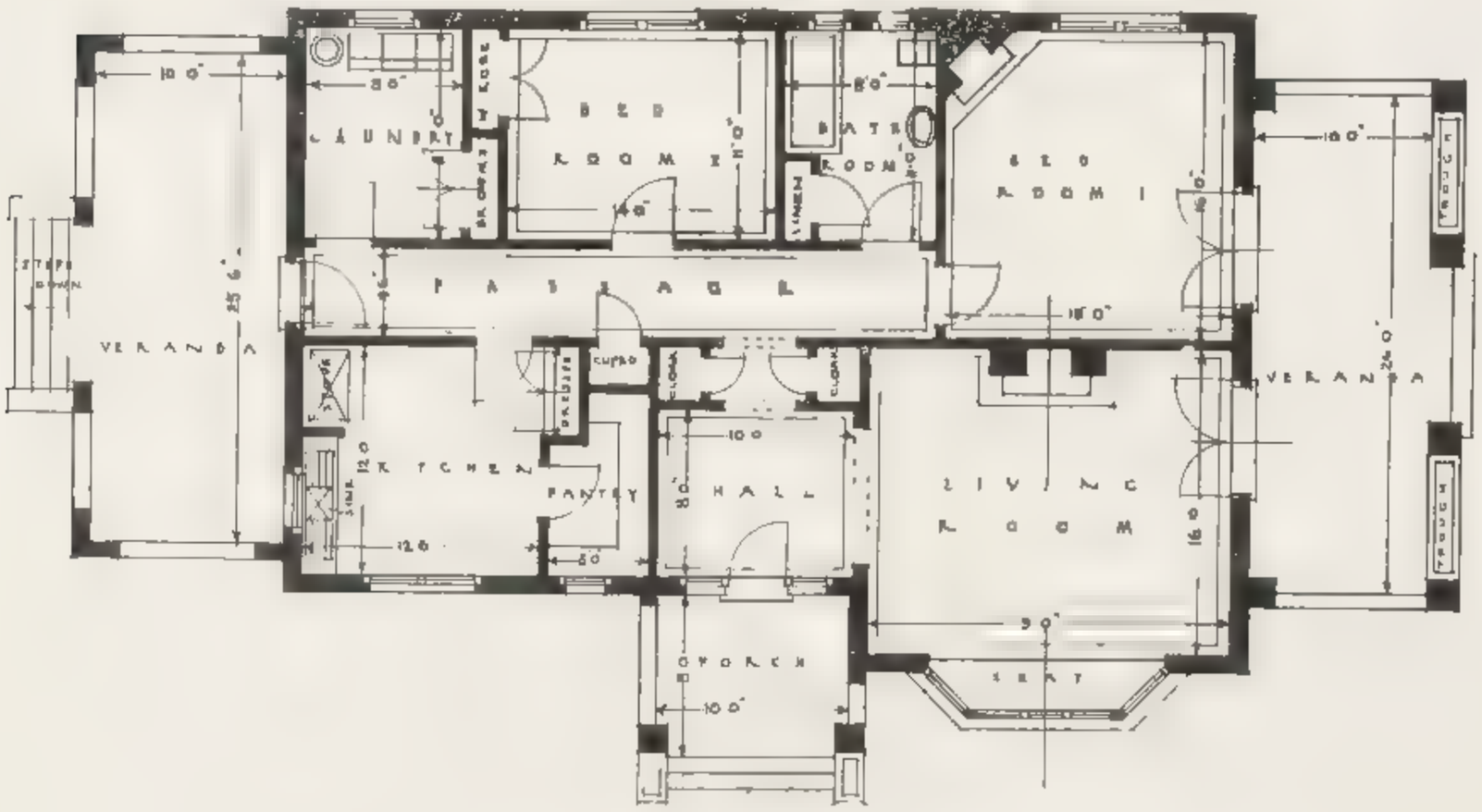
Residence of E. Whittle, Esq., Killara, Sydney.

Messrs. BUCKLE & CARFRAE,
Architects, Sydney.

Residence of F. Lytton-Hitchen, Esq., Moss Vale, N.S.W.

Messrs. JOSELAND & GILLING,
Architects, Sydney

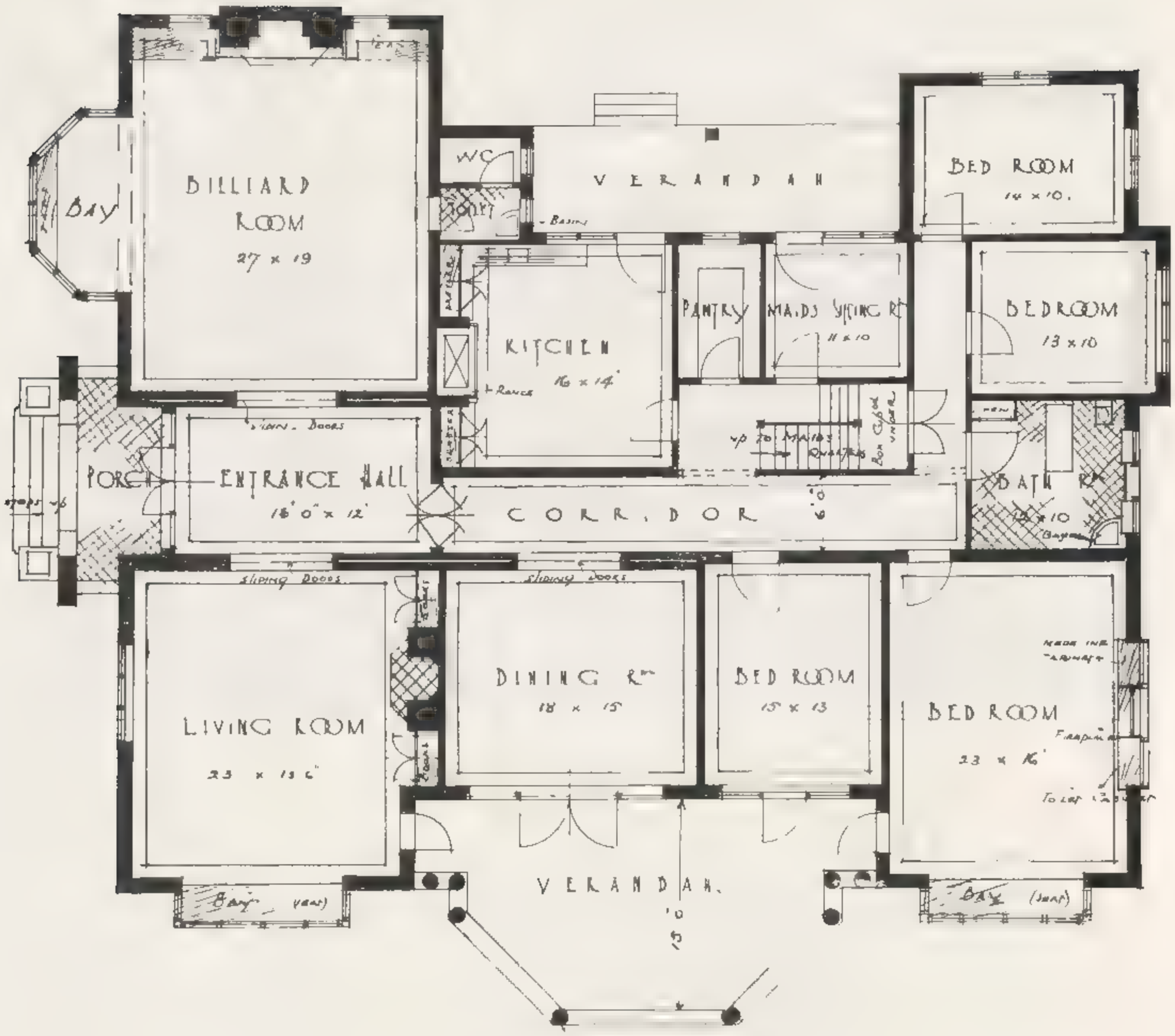
EXTERIOR VIEW.



FLOOR PLAN.

Residence of A. Read, Esq., Strathfield, Sydney.

G. H. TURNER
Architect, Sydney

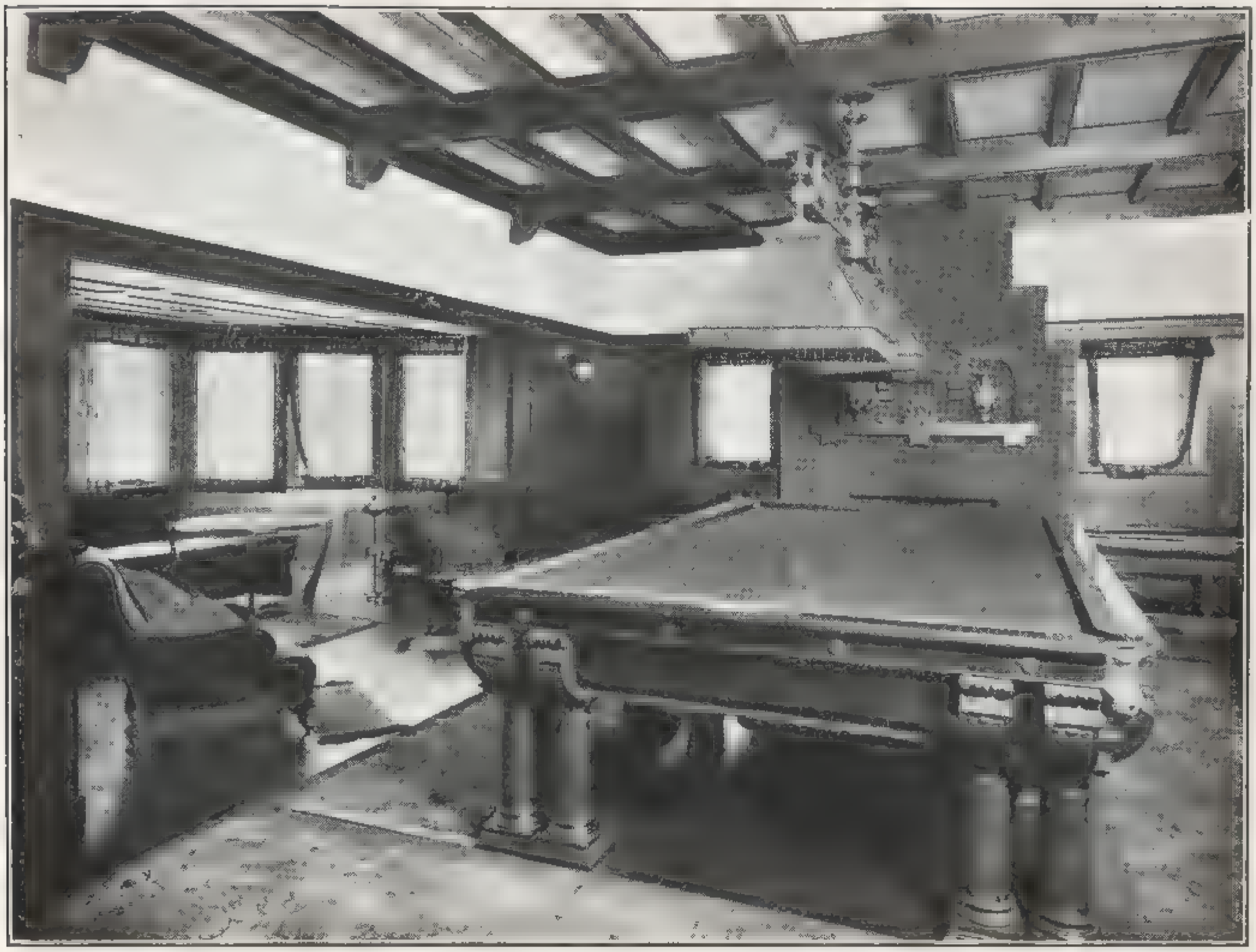


FLOOR PLAN.

Residence of J. Hackett, Esq., Randwick, Sydney.

This is an example of a big roomy bungalow suitable for a large family. The maid's quarters are arranged upstairs, separate from the rest of the house. By the use of sliding doors between the living room entrance hall and billiard room a very large area is available for entertaining. This residence is built of dark brick with a purple slate roof, with wide over hanging boxed eaves, finished in white plaster.

EDWIN R. ORCHARD
Architect, Sydney.



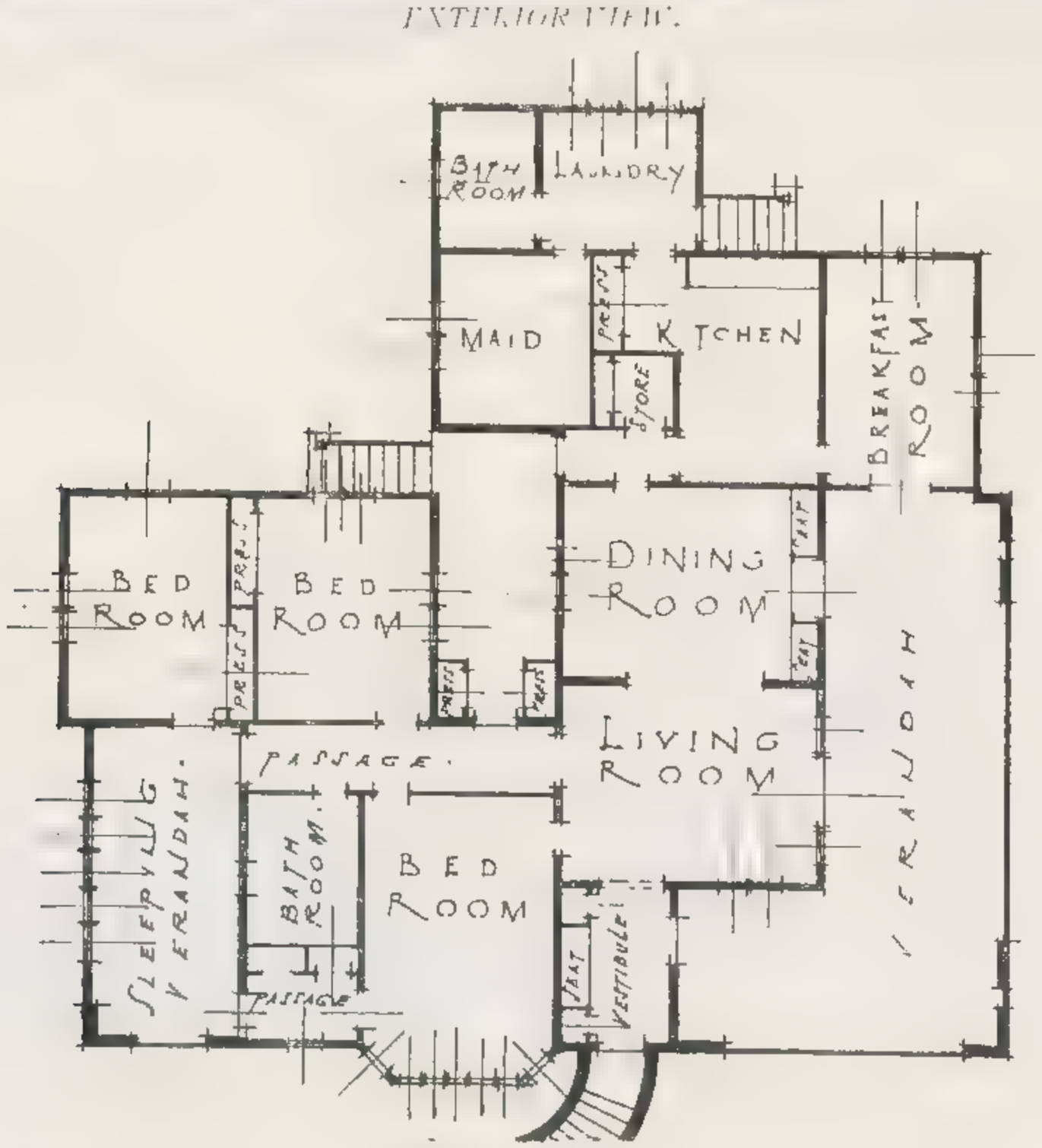
INTERIOR OF BILLIARD ROOM.

EXTERIOR VIEW.

Residence of J. Hackett, Esq., Randwick, Sydney.

EDWIN R. ORCHARD
Architect, Sydney.

EXTERIOR VIEW.



FLOOR PLAN

Residence of D. J. O'Mara, Esq., Clayfield, Brisbane.

Messrs. T. R. HALL & G. G. PRENTICE,
Architects, Brisbane.

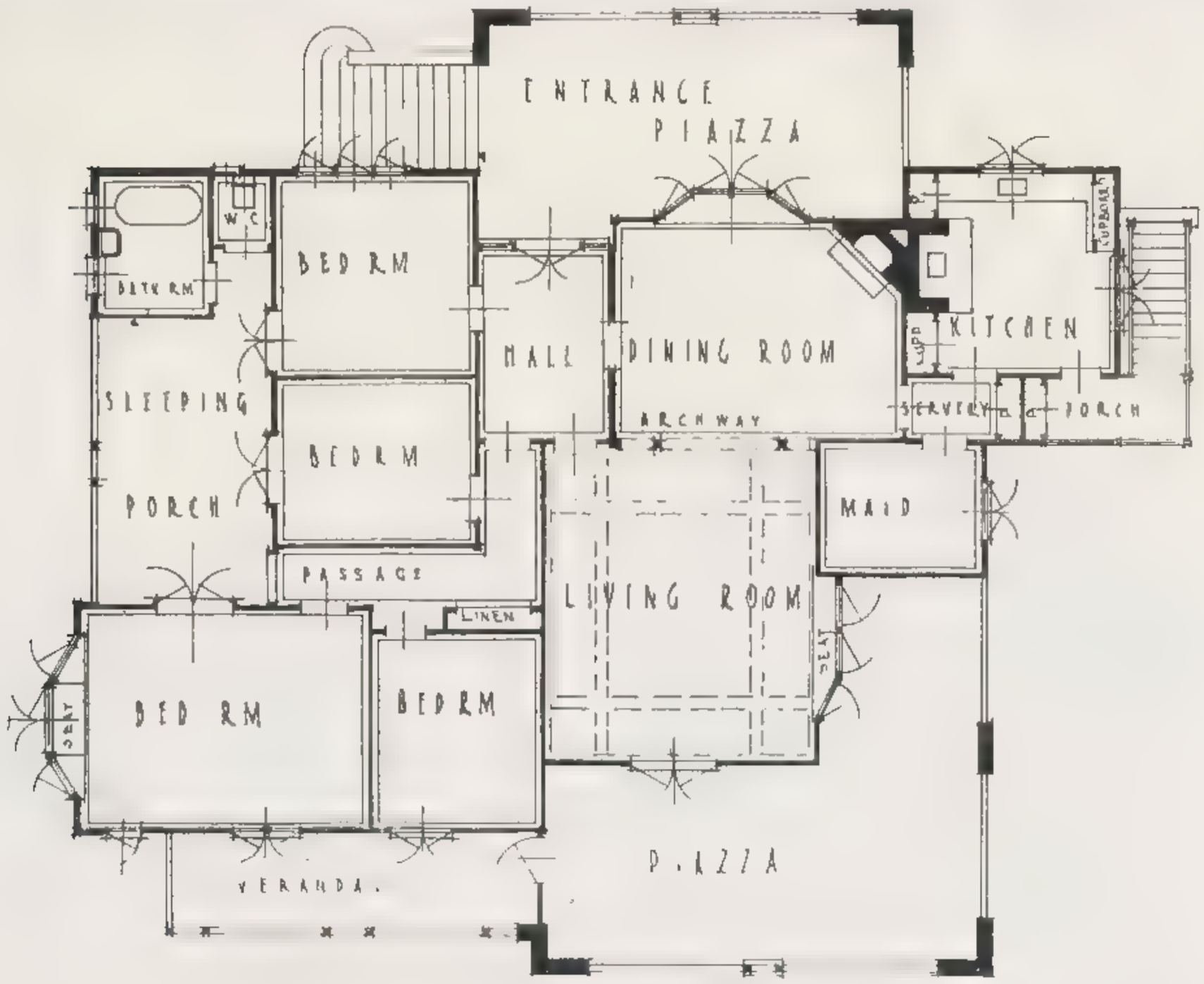
VERANDAH.

EXTERIOR VIEW.

Residence of J. Coppinger, Esq., Hamilton Heights, Brisbane.

Messrs. T. R. HALL & G. G. PRENTICE, Architects, Brisbane.

EXTERIOR VIEW.



FLOOR PLAN

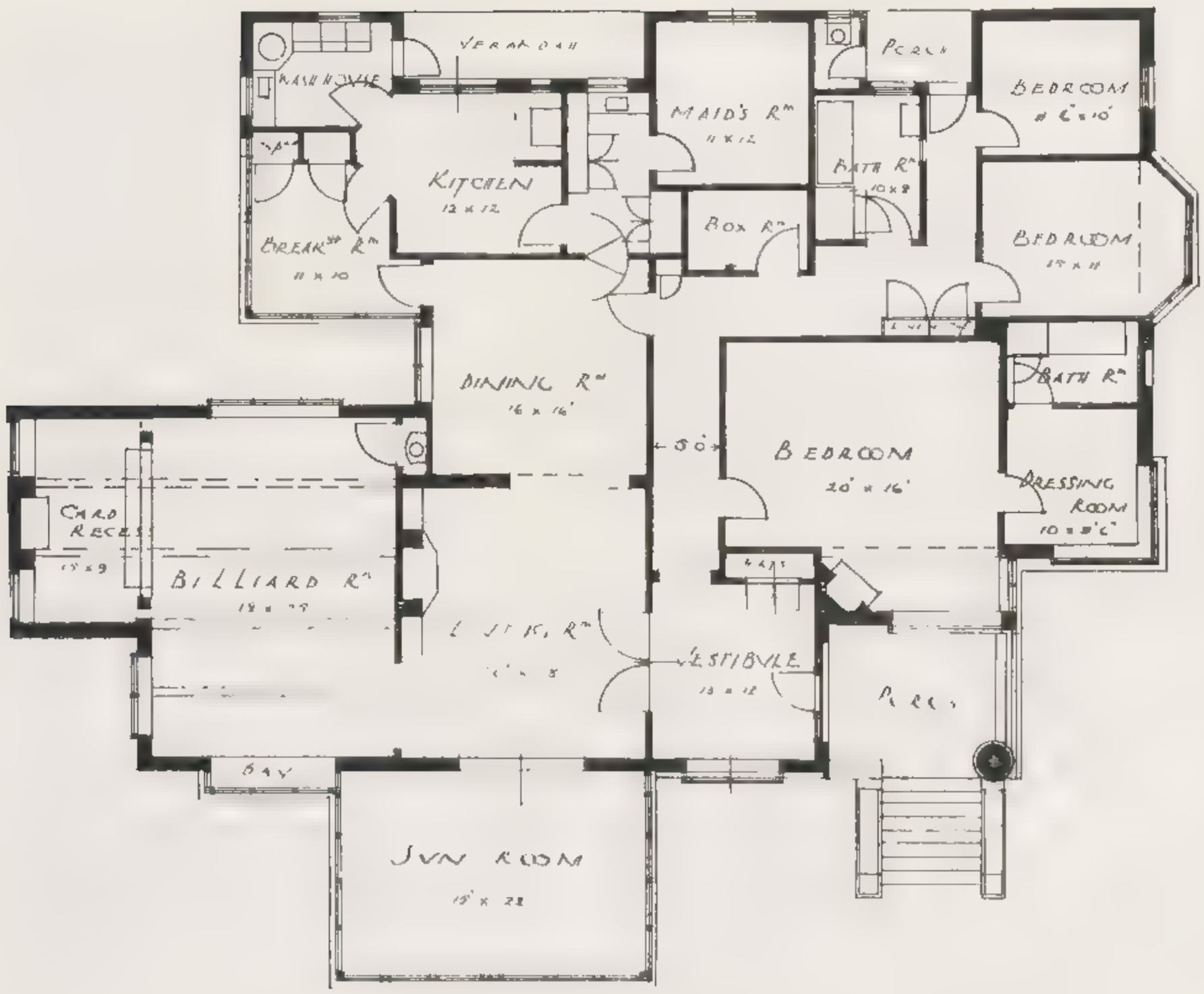
Residence of R. A. Hay, Esq., Hawthorne, Brisbane.

ERIC P. TREWERN
Architect, Brisbane.

GARDEN ELEVATION

A Sydney home designed in the Georgian type. All the refinement and quiet dignity of the type has been retained in this treatment.

H. C. DAY,
SIR CHARLES ROSENTHAL & DAY
Architects, Sydney



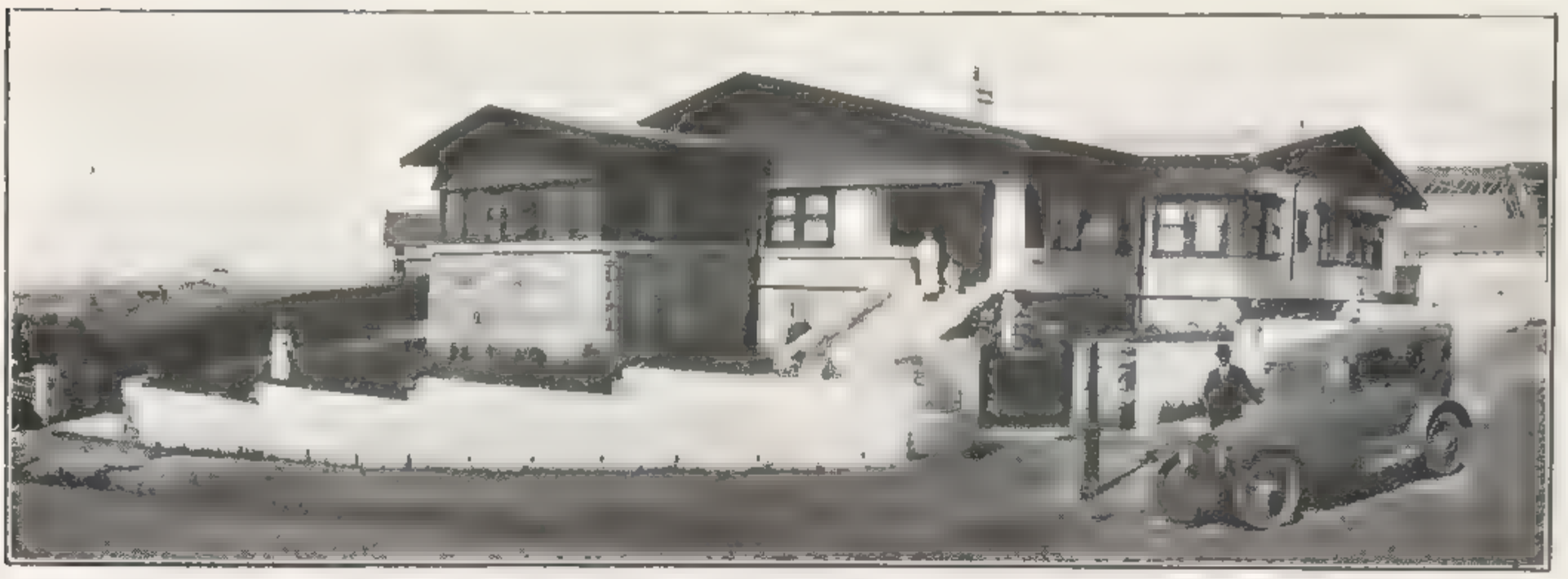
FLOOR PLAN

Residence of H. A. Wolrige, Esq., Cremorne, Sydney.

Another example of the big roomy bungalow with a suite of three large rooms and square hall all connected, giving great scope for home entertaining. The glazed sun room on the front is a prominent feature of the design. The planning has been carefully arranged to eliminate as much passage as possible.

Messrs. ESPLIN & MOULD
Architects, Sydney.

A charming small type of Bungalow built of "Konka" with iron roof. The simplicity and restraint exercised in this design are very commendable.



Residence of H. A. Wolrige, Esq., Cremorne, Sydney.

Messrs. ESPLIN & MOULD,
Architects, Sydney.

FLOOR PLAN.

Residence of Claude Terry, Esq., Bowral, N.S.W.

This is a good type of plan for a country home, where space to spread is available. The kitchen offices and sleeping quarters for maids are arranged on a separate wing. The exterior treatment is carried out in white roughcast on brick on a foundation of rough hewn Bowral trachyte.

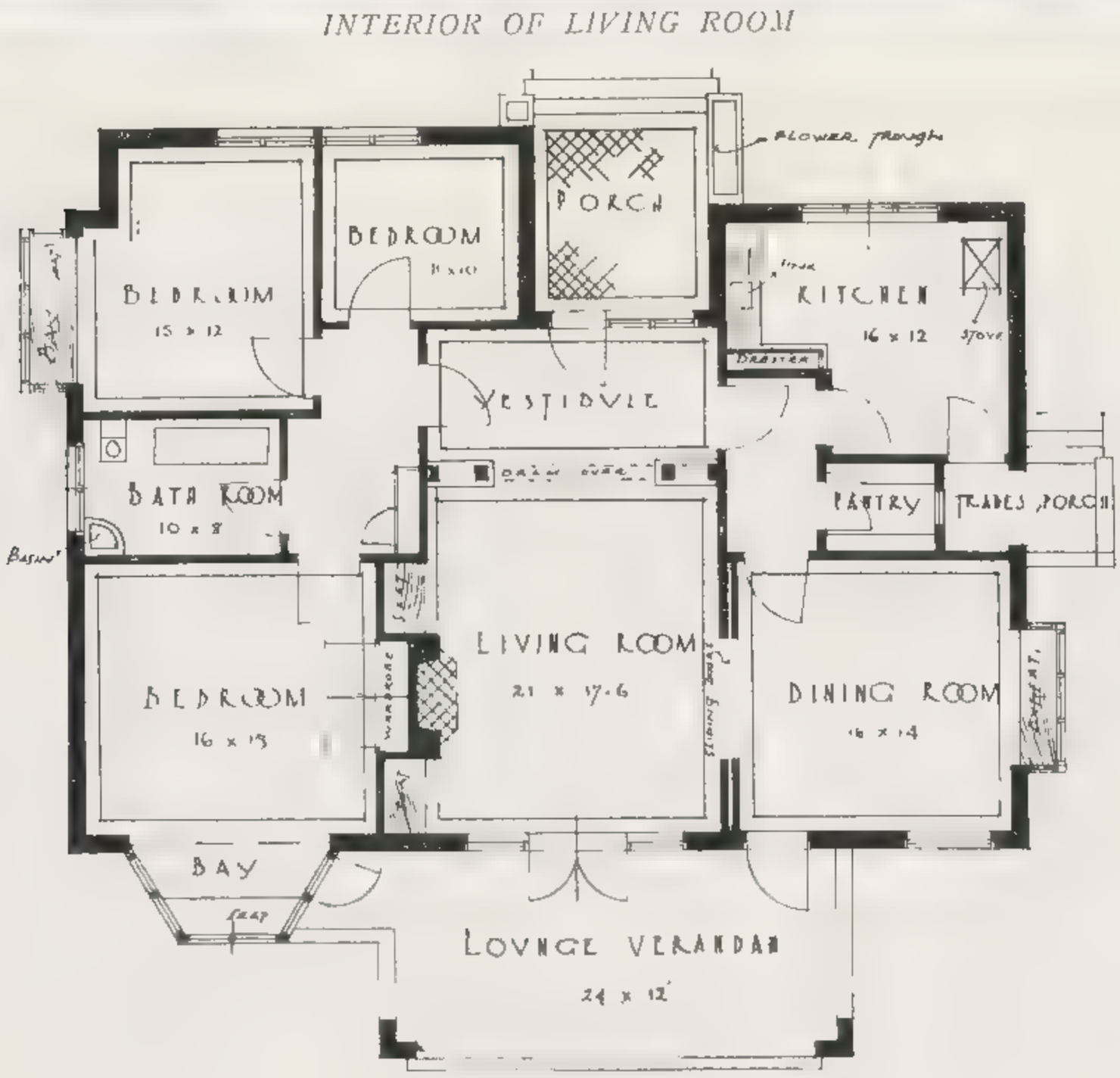
EDWIN R. ORCHARD
Architect, Sydney.

BEDROOM.

Residence of Claude Terry, Esq., Bowral, N.S.W.

EDWIN R. ORCHARD,
Architect, Sydney.

INTERIOR OF LIVING ROOM



Residence of M. Louis, Esq., Clifton Gardens, Sydney.

E. R. ORCHARD
Architect, Sydney.

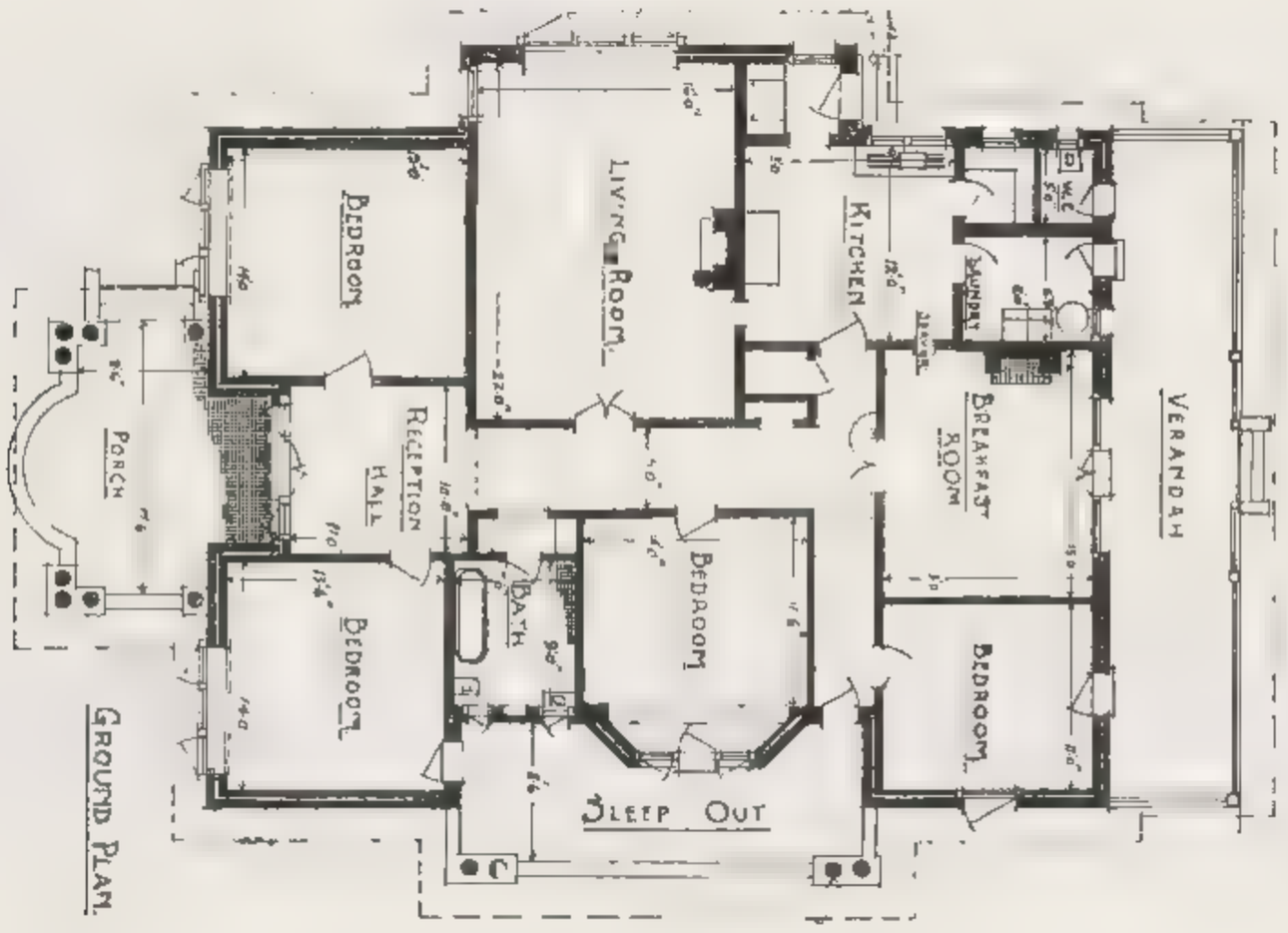
Exterior of M. Louis, Esq., residence, Clifton Gardens, Sydney.

Residence of W. V. Manton, Esq., Lindfield, Sydney.

ELWIN R. ORCHARD,
Architect, Sydney.

A MISSION INTERIOR.

H. C. DAY,
SIR CHARLES ROSENTHAL & DAY,
Architects, Sydney.



FLOOR PLAN OF BUNGALOW.

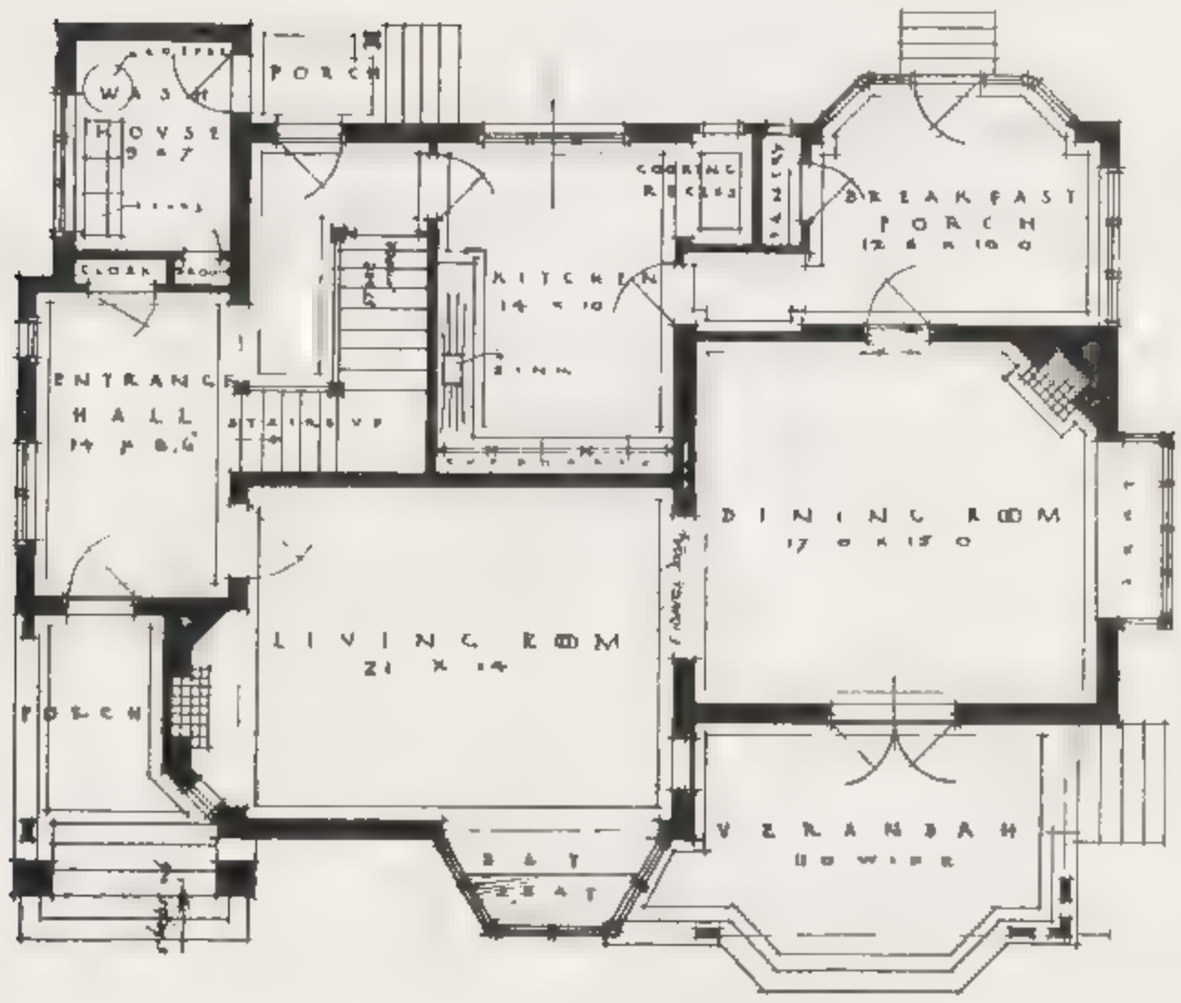
Messrs. EDMUNDS & WRIGHT,
Architects, Sydney.

VIEW FROM FRONT.

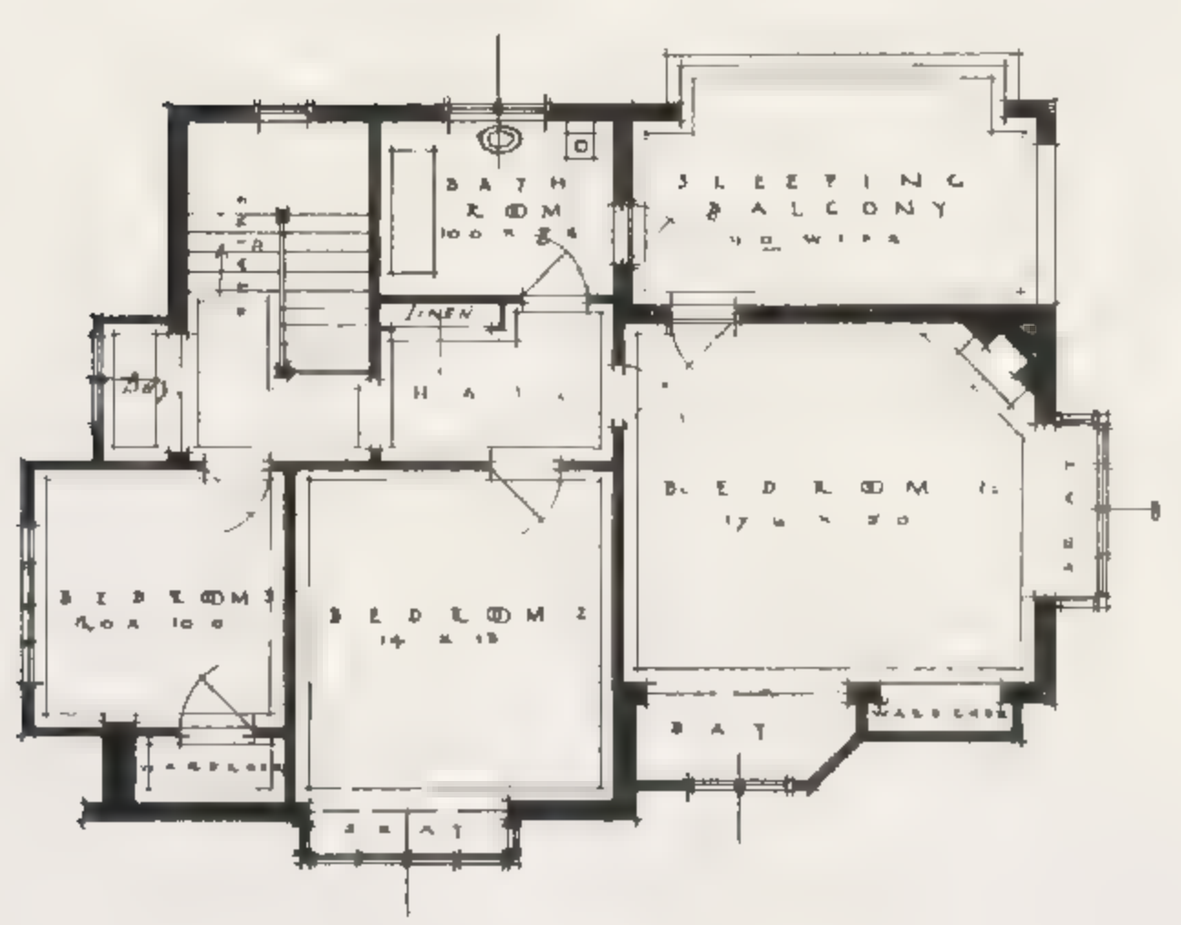
A beautiful country home at Bowral, N.S W. This home has the Georgian touch, without the rather formal symmetry usually associated with the style. It is carried out in white roughcast, with glazed tile roof and green painted shutters and window flower boxes.

Front Elevation of a Sydney Bungalow

Messrs. EDMUNDS & WRIGHT,
Architects, Sydney



GROUND FLOOR PLAN.



FIRST FLOOR PLAN.

Residence of E. Malley, Esq., Clifton Gardens, Sydney.

The elimination of passages is a special feature of the planning, making a very compact home. The large, roomy bay windows of the main rooms make a very picturesque treatment internally and externally.

EDWIN R. ORCHARD
Architect, Sydney

FRONT VIEW

Residence of E. Malley, Esq., Clifton Gardens, Sydney.

EDWIN R. ORCHARD,
Architect, Sydney.

A CHARMING GARDEN TEA HOUSE.

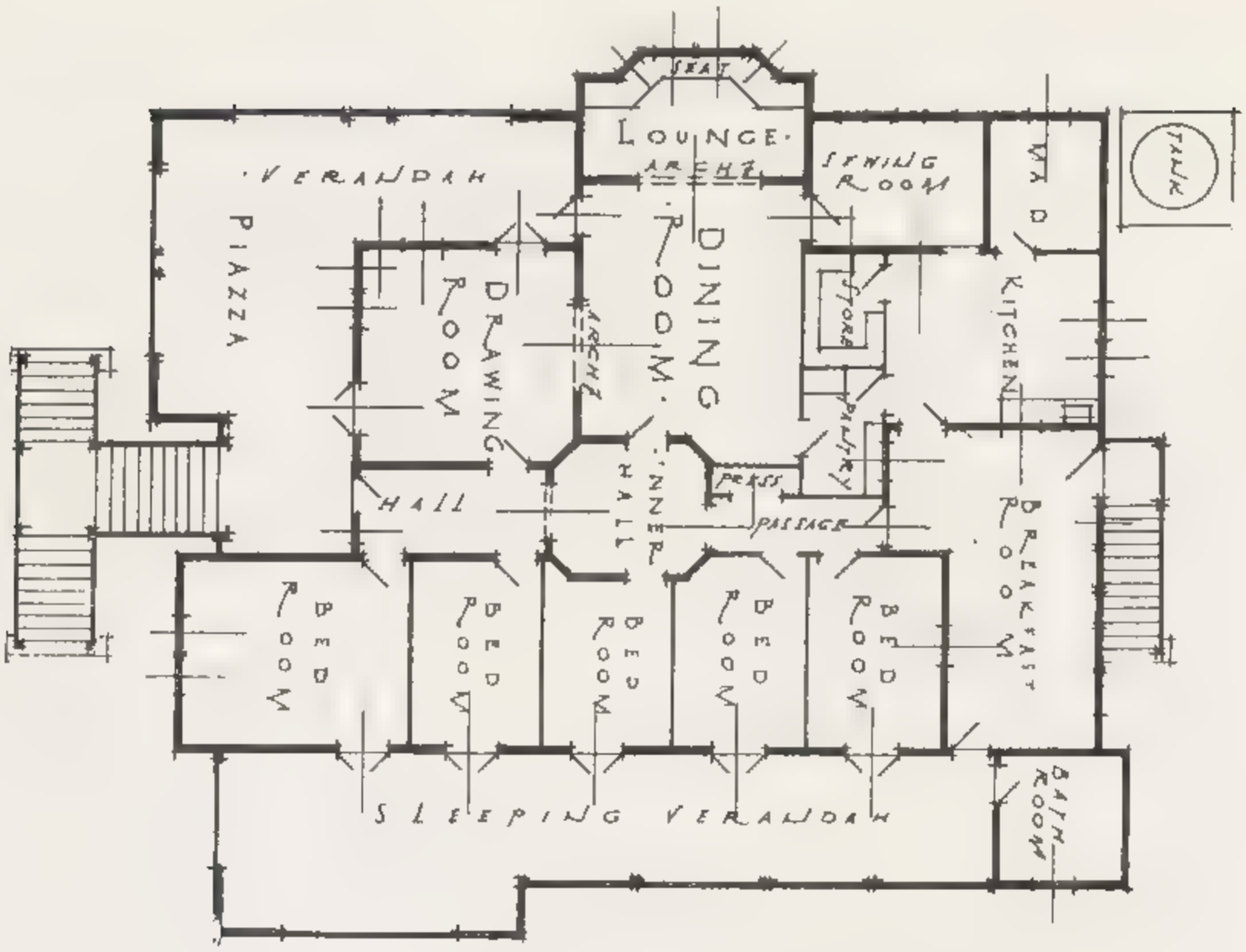
Residence of Walker Benson, Esq., Merrylands, Sydney.

ENTRANCE DETAIL.

The simple charm of the stone flagged path is illustrated above. Cream roughcasted walls act as a foil for hollyhocks and flowering shrubs. The door and sidelights are true to type, being of the "Georgian" period; by H. C. Day, Esq.

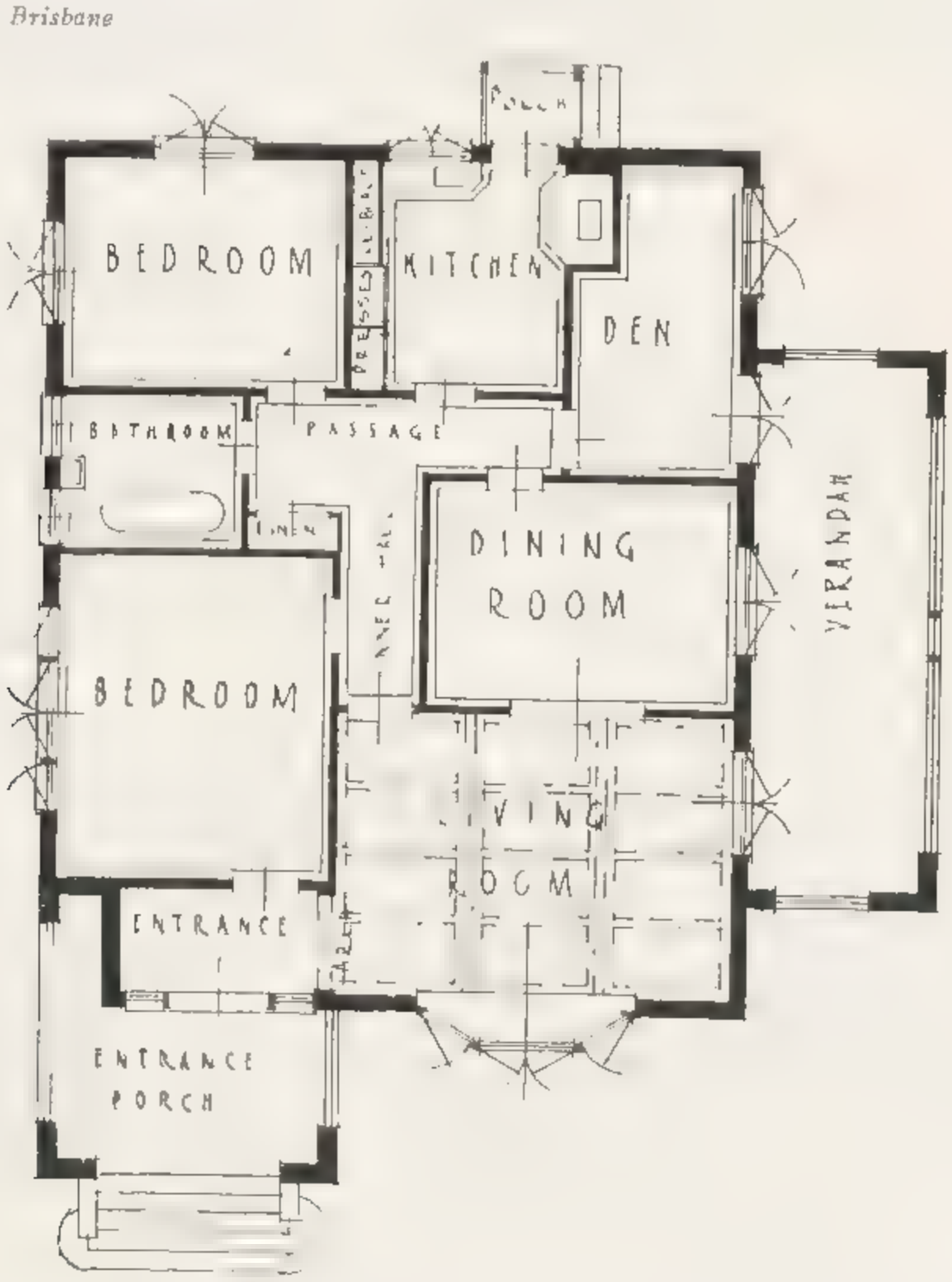
SIR CHARLES ROSENTHAL & DAY,
Architects, Sydney.

Elevation of house at Edgecliffe designed by Messrs. Peddle, Thorp & Walker. This building is covered with Medusa Waterproof Cement in salmon chrome and is roofed with Spanish Tiles. Medusa is supplied by Messrs. James Sandy & Co. Ltd., George Street, Sydney.



Plan of Residence of J. Coppinger, Esq., illustrated on page 41

Messrs. T. R. HALL & C. C. PRENTICE
Architects, Brisbane



Plan of Residence at Brisbane illustrated on page 28.

ERIC P. TREWERN,
Architect, Brisbane

Types of rooms furnished with American Wall Bed.

The Hygiene of the Home.

By J. S. PURDY, D.S.O., M.D., C.M. (Aberd.), D.P.H. (Camb.), F.R.S.E., F.R. San. Inst., Metropolitan Medical Officer of Health, Sydney.

Man wants but little here below, nor wants that little long.

HIS needs are few, but absolute essentials are fresh air, water, sunlight, food and shelter. Fresh air surrounds us in abundance. It is necessary to see, however, that the air indoors is kept pure. Water is liable to become polluted. It is necessary, therefore, to ensure that the source is satisfactory and that the method of conveyance and storage is also above reproach.

Sunlight has recently been proved to be the harbinger of health. Indeed, recent researches have shown that the ultra violet rays of the sun, those rays which do not pass through the ordinary window glass, have wonderful properties of maintaining health, and as a matter of fact can be interpreted as far as the nourishment of children is concerned almost in terms of cod liver oil, more especially in the prevention of rickets.

With regard to Shelter: Modern civilisation has developed the HOUSE. In the house we require protection from the weather, a supply of pure water, adequate lighting, and above all, fresh air

Refuse of any kind may vitiate the air or the water supply. Consequently all refuse must be buried or burned, and every provision made to prevent access of flies thereto or therefrom.

By our dread of draughts, ventilation, the objective of which is the prevention of stagnation, excessive humidity, and over-heating of the atmosphere, may be neglected.

Dust settles and will accumulate if care is not exercised by the use of a vacuum dust extractor or damp cleaning.

In protecting ourselves from weather, we must not run the risk, by provision for our so-called comfort, of endangering our health by closing ventilators or not having the rooms flooded with sunlight and fresh air.

Site: High lying ground is the best, having the advantage of giving constant movement of fresh air.

Shelter from cold winds may be obtained by selecting the east or north-easterly slope of the hill, or by a screen of trees.

In hollows the air becomes stagnant. On low-lying ground near a river or lake, there is the disadvantage of mists rising from the water.

An important factor is the subsoil. Rock or gravel allow water to soak through easily, and consequently the site of the house is quickly dry after rain. A clay subsoil on the other hand prevents percolation, the water is retained on the surface, and consequently the site remains damp and cold. It has been noticed that rheumatism is more prevalent among people living on clay soils.

Wherever possible see that the home is built on pervious soil; gravel, sand or rock are distinctly more healthy as sites than clay. There may, of course, be a thin layer of permeable soil covering clay or other impermeable subsoil. Water in that case may not be actually visible, but is yet retained near the surface and renders the ground damp and the house cold.

Made Soil: Wherever refuse or garbage has been used for filling in a hollow, the site is quite unfit for building until all organic matter has been thoroughly destroyed. No so-called made soil should be utilised as a site for at least five (5) years since refuse was last buried thereon. Otherwise the gases of putrefaction rise into the house, rendering it unhealthy.

To avoid a damp subsoil it is necessary to drain the ground by porous earthenware pipes laid in the ground sloping away from the house. The area on which the house is to stand should be covered with concrete to a few feet beyond where the outer walls will come.

Structure: Bricks being pervious to water, brick walls with foundations underground absorb moisture from the soil. It is necessary, therefore, to prevent dampness in the walls by placing just above the ground level between two courses of the brickwork, damp-proof courses of ashphalt, slate, lead or glazed bricks, through which the moisture cannot pass. The beams or joists supporting the lowest wooden floor must be fixed above this damp-proof course. If part of the basement be below the ground level it is necessary to leave a space or area all round the buiding. Alternatively the house walls may be separated from the ground by a low outer wall enclosing the air chamber, "a dry area," running all round the basement to the height of the ground, or the walls may be covered with slate set in Portland cement.

Brick walls should be thick or double, as bricks are not impervious to air, and thin walls make a cold house.

Roof: The roof must be waterproof and extended beyond the walls. The slant or pitch of the roof must be sufficient ot allow the rain to run quickly off the slates and tiles, which should be in overlapping layers. Gutters round the edge of the roof should carry the water to pipes running down the sides of the house, which pipes should open over, that is, be disconnected from, the trap gullies through which the water enters the drains.

A further provision to prevent dampness is that the interior must be thoroughly dried before the house is inhabited and certainly should this be so if it is intended to use wall paper as a covering for the walls.

An important point is that there should be direct sunlight for some portion of the day to every room. Sunlight is our best disinfectant. To get the most sunshine into a house it should be built with the angles to the points of the compass.

The drawing-room or sitting-room should face the north or north-west to get the afternoon sun whilst the dining-room or breakfast-room may be on the opposite side of the house. Bedrooms are best facing the east and the bathroom should, if possible, always be on the east, as people require a certain amount of sunlight whilst they are bathing.

Ventilation: In the summer there is no difficulty in keeping rooms well ventilated, as fresh air can be admitted on every side through open windows which, of course, can be screened if necessary to prevent the access of flies. The old bogey that night air is bad for people has been exploded. As a matter of fact in large cities the night air is if anything fresher than that during the day, whilst there is ordinary occupation and traffic vitiating the atmosphere. People should as far as possible sleep with windows open, having extra covering on the bed, and of course, in winter keep themselves warm.

The best way to cure draughts from an open window is to open the window further. The only draft the householder needs to fear is an overdraft at the bank.

If you are undecided whether to open the door or the window to admit air, always open the window, as by opening the door, if it communicate with a passage, you merely admit air perhaps already vitiated from the rest of the house. As Florence Nightingale says, 'Windows are meant to open, doors are meant to shut."

When an ordinary sash window is opened from the top, if a down-draught be felt, a board may be fixed along the top of the opened upper sash slanting upwards into the room directing the current of air up to the ceiling.

A better arrangement is to place a piece of board about 1 ft. broad between the raised lower sash and the frame. The air then comes into the room between the two sashes.

Another wheeze is to have the window louvred. There are also special windows admirably adapted for ventilation such as the windows used in schools where the upper sash folds inwards.

So-called Tobin's Tubes, that is, a tube communicating from the outside ground level to about $5\frac{1}{2}$ ft. inside the room, whilst they are admirable inlets for fresh air, in my experience become speedily choked with dust.

Bedrooms: About a third of our lifetime is spent in bed. It is necessary, therefore, to see that the bedroom is well and truly ventilated.

Lighting: The best light is that of natural sunlight. The window space of all rooms should equal at least one tenth of the floor space. When reading or working we should be so placed that the light may fall directly on our work from the left side and slightly in front.

Artificial Light: Is less brilliant than sunlight. Electric light is the best substitute for sunlight, as it does not heat or dry the atmosphere. Care should be taken that eelctric globes are frosted or covered with shades and that the light when one is reading is not directly opposite or immediately above, but should be from behind or the side.

Warmth: The ordinary temperature of a sitting-room should not be below 55 deg. F. The best temperature is about 60 Deg. F.

The open fire has the advantage of assisting ventilation as well as giving warmth and comfort, although most of the heat may actually go up the chimney.

Stoves: When heated by coal or gas are insanitary unless provided with a shaft to carry away the products of cumbustion. It is especially necessary that bath heaters should have a ventilating shaft to remove the waste gases. Care should be taken that gas stoves or electric radiators are never used without a humidifier. Failing an attachment on the apparatus containing water, there should be a shallow dish of water alongside the radiator so as to ensure a certain amount of evaporation.

I am confident that many of the so-called colds are due to the increased number of electric radiators and gas stoves, which are being used. Where care is not taken to regulate the atmosphere by having water evaporated, the respiratory membranes become dry and consequently the mucous membrane no longer carries out its function and the individual falls a prey to catarrh, or what is now generally called influenza.

Australian Home-Making—Some Practical Hints

By Frederick A. Rorke,
(Furniture Section Manager, Grace Bros. Ltd., Sydney)

A HOUSE is not a Home until the furniture is in it. Prehistoric men and women turned their shelter caves into dwelling places, when they strewed the earthen floor with rushes and covered their sleeping rock-ledges with furry pelts. All the succeeding generations right down the centuries to our own have been home-makers. It is the universal instinct of all living creatures, that there should be one place where they and theirs can abide in peace and comfort. The love that springs eternal in the human breast is the root of all good, and every home is more or less the outward and visible sign of man's protective affection for his own. So that this gathering together of the home things belongs really to the realm of romance and should be approached in a rarer spirit than that which usually directs the more mundane marketings of our every day existence.

Long ago furnishing was a slow process in which the young couple started housekeeping with the superfluous items of their parent's belongings. These were added to as the need or family grew. Only the rich could dream of "furnishing throughout," but nowadays the lowliest bride-elect pictures and plans her future with a background supplied by the furniture store. She may not be competent to make the best of the stage-setting in which she and her husband are to be the principal actors, but at least she gives the subject the closest study that her tastes and funds permit.

To those fortunate enough to build their own home, and furnish it completely, some few practical hints will be of value.

One must start to think furniture when the house is planned, deciding what one's needs are —so many tables, chairs, beds, and according to one's family and circumstances and manner of life. This decided and noted down, the matter is much simplified.

Next you should visit some well thought of store, with a copy of your house plan and ask the manager to allot you some artistic and competent member of his staff to assist you. Listen to this man, using your own common sense taste, as a silent check on anything savouring of "shoppiness." Ask to see some illustrations of interiors showing the setting out of the contents of the various rooms. There are several fine publications that he could loan to you.

Assimilate ideas freely, but work them out until they bear the stamp of your own individuality. This last will make all the difference for a home should express the spirit of the owner and not the touch of the professional furniture expert. All exaggerations and eccentricities must be left out, lest your house become a museum of curios or an antique shop, without any place of rest. After all the primary idea of home is rest.

When you have decided upon the type of furniture you intend to buy, acquaint your architect with your views, so that he can order the interior fittings, ceilings, woodwork, mantels, etc., to help your scheme. This is very necessary if you do not want to find maple, or worse still, stained oregon woodwork, and an American Mission mantel in the bedroom you have marked down for silver grey sycamore. Again consult with him so that he will leave the right wall space for the twin beds and so on.

You would not like a Dutch plate rail around the living room if you have visions of Adams' or Sheraton furnishings.

A house must be looked upon as a whole, not a series of rooms to be treated differently one from the other. Each room is affected by all the rooms opened near it. There must be harmony of color and type of furniture, if the pleasing vistas of open doors are to be preserved.

Here it might be said that the use of a predominant color is restful and adds apparent size to a house. This does not mean that the same color is to be absolutely used in the same way in each room, but that each room should have that color in it, contrast and variety being given by the deft interchange of its shades with bolder accents taken from the floor coverings in each room. In this way each has its own individuality without any clash with the complete color scheme.

So much for the walls and carpets, for these with the window hangings form the color harmony, except that a word about the carpets might be in place here. It is more restful to close cover the floors with carpet—richer and more comfortable and spacious in effect. After that then, perhaps, the large "squares" with felt surround of the same tone. If one wishes to attain the ideal, then waxed oak parquetry with Chinese or other oriental rugs, judiciously arranged after many trials as to the best positions. Chinese for preference, because their colors more easily take up the other coloring of the room.

The furniture now might be chosen definitely, keeping in mind that sparseness is better than overcrowding. Take the hall and visualize its contents with an eye through the living room to the dining room and smoke room beyond. These must be all of a piece with each other, but that does not mean that every article must have twisted legs if your scheme be Jacobean. The fewer spirals the better, as the finer examples of this period are more simply turned. Any old English style in oak may be used, but keep to oak unless you have some rare pieces of Eastern origin, such as a handsome Benares tray and stand or a Damascus tabourette. It would not do to place a French settee in juxta-position with an Elizabethan cabinet.

If Chippendale style is used, then this may be varied by examples of other mahogany furniture of the periods immediately before or after him, such as Queen Anne, Georgian, Adams or, with discretion, Thomas Sheraton.

So much for the reception or public rooms. Bedrooms permit of greater latitude, and are the better for variety as these are personal rooms, and naturally call for individual treatment. This does not mean that startling or "Jazz" effects are in order. There can be a grey and rose room, a mahogany and blue room, or a walnut and maize room, so long as the tints are delicate. Ivory woodwork throughout these rooms helps to bind them together and also to carry on the daintiness of their colorings. Its no use trying to match the skirtings and doors to the furniture, because these cheaper timbers can never be made to successfully approach the richer woods of the furniture itself.

Curtains should be simple always; rich materials if you like, but in design let simplicity ever be the keynote. If the walls are plain the figured fabrics are best and vice versa. Avoid drapings, but a slightly shaped flat pelmet with corded edges is advisable to hide the rods and window architraves. The idea of using inner curtains of soft net is a pretty one, as these act as a veil to the hard outlines of window sashes and leaded panes.

Lighting is a special opportunity, and here the size and height of a room must determine the method. For a long time the chandelier was banned, but the new styles of electrical centre lights are coming back into favor, as more appropriate to period furniture, though wall brackets and well-placed lamp-standards are very much in vogue. If silk shades be used, their glowing color is a distinct gain, but care must be taken with their form, and any elaboration of trimming sternly vetoed.

Pictures should be few and special. If you have large pictures or tapestry panels, their positions should be determined early so that the correct shade is reserved for each, and then they must be appropriate to the room, and have a definite reason for their inclusion. Any other pictures may be hung to give color where needed, but these should be such as have a particular meaning for you, or hold some association lived and loved or dreamed.

Period Furniture.

MOST people have an inkling of what is meant when we speak of Jacobean furniture, and why it is so called, but their knowledge is often limited to the idea that if it has twisted turnery it is Jacobean, and if it has not, then it must be something else.

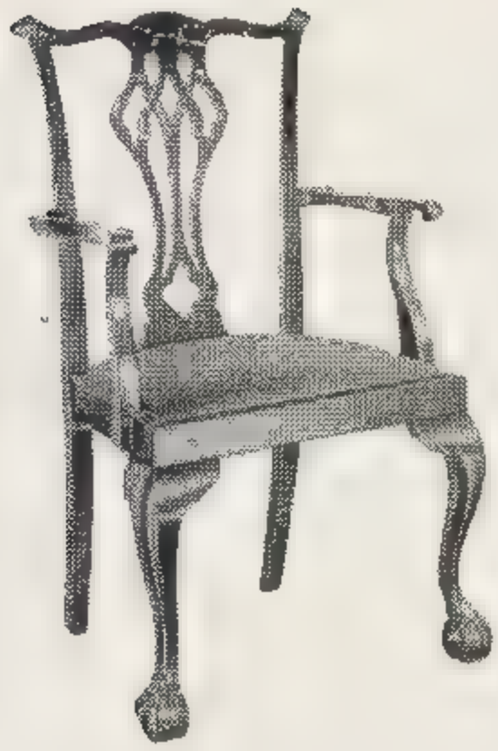
Furniture has its history no less interesting than the chronicles of kings. Indeed, it is so closely allied that most "periods" are named after the sovereign in whose reign the particular style of furniture was in general use. Thus we speak of Tudor, Elizabethan, Jacobean, Carolan, Cromwellian, Queen Anne, William and Mary, and Georgian, and in this order the various English periods follow each other.

Again we hear of French furniture as Louis the Fourteenth, Fifteenth, and Sixteenth, or Empire, which was Napoleonic.

So, in Italy the different rebirths of art in furniture making were coincident with royal patronage or papal munificence. Further back lie the golden ages of ancient Rome and Athens, the glories of old Babylon and the Pharoahs of old Egypt—each a distinct period. It is to the religious beliefs of the old Nile dwellers that we owe our knowledge of the earliest furniture, for on account of the perishable nature of wood few actual examples have been left beyond those treasures ravished from the tombs of Egypt's kings.

Now of all these "periods" the most suitable for Australian homes would naturally be one taken from the English group, as the simpler forms of any of these styles lend themselves to our national life and type of architecture. Our houses are not now built on the grand plan; we have no gilded salons suitable for French or Italian magnificence. Apart from English period furniture, Spanish types are peculiarly suited to our sunny hillside homes, if we must affect the continental. Maybe this is because these designs approach our own Tudor, and Elizabethan furniture owing to their common Gothic origin.

The great English periods may, for the sake of simplicity, be divided into two—the age of oak and the age of mahogany, and a house furnished with examples of either age cannot be incongruous in its effect. On the other hand the



two "ages" must not be mixed. A glance at the two chairs illustrated on this page will show their incompatibility. The upper chair is a faithful reproduction of an old Chippendale mahogany model, and the lower one is a fine example of Jacobean oak, both taken from the "antique" section of Messrs. Grace Bros. furniture rooms.

Many faithful reproductions of genuinely old pieces, executed with certain knowledge and a true feeling for the period, are to be seen there by the lover of beautiful furniture.

In tracing the history of the English periods we must commence with Gothic, which was really a Continental style taken from the old cathedrals, but on it was based the furniture designs of England under the Tudor kings, Henry the Seventh and Eighth.

Gradually the simpler and sturdier ideas of English craftsmen superseded the delicate traceries of the original Gothic, until in Elizabeth's reign, we find a wholly English conception of design typical of those spacious times.

On the accession of King James, woodworkers introduced new forms, and furniture became more elaborate in its turnery and carving, and its use became more general. It is from this distinctive period that the modern love of old English furniture springs. Jacobean it is called, from Jacobus the Latin for James.

King Charles came next with his gay court, and, as might be expected, the designs reflected the character of his laughing cavaliers. It was then that the now popular spiral turnery had its beginning.

Cromwell, dour and puritanical, sternly shut down on the artistic activities of the Carolean craftsmen. Furniture was shorn of all enrichment, so that the severest and heaviest outlines characterize the Cromwellian period. Nobody liked it, but they had to put up with it, so that when the Second Charles came into his own, the people rejoicingly named the new era the Restoration. By this name also is the furniture of that time known. James the Second carried on the beauty of the Stuart styles, for this name is synonymous with Jacobean, until William and Mary came over from Holland. Naturally the influence of Dutch designers began to be felt, and we see the reign of oak as practically the only furniture timber, coming to a close. Up to then mahogany was unknown, but during Queen Anne's reign this new and beautiful wood was brought from the West Indies and South America. At once its possibilities were recognised and new styles were invented to suit its nature. At this time the great French furniture artists were astonishing the world with their wonderful achievements, and English cabinetmakers could not help being influenced by their graceful conceptions.

The sober conservatism of the English designers fortunately placed a restraint on their copying, and we find the French fantasies anglicised in the late Queen Anne and early Georgian periods. Then we hear of the great Chippendale, who beautified this Franco-English type, to such an extent, and originated so many other designs that his name replaces that of his sovereign in the mind of the furniture student.

The Adams brothers, who had been schooled in Italian and classic forms, made of these a distinct style, by which they themselves became famous. Others, like Hepplewhite, added their quota to the riches of this period, until Thomas Sheraton, the most English of them all, brought in that simplicity of outline that is his and his only. He died in 1803, and after that we find very little beauty in furniture, as the Napoleonic wars left Englishmen no time for the gentler art of peace. Not until William Morris and his band of reformers in the year 1850, do we hear of any attempt to restore the lost loveliness. The intervening years of ugliness is known as Early Victorian, a period deserving no eulogy. Later Morris' ideas of blending use and beauty came into vogue, but more recently, perhaps in despair of achieving better things, there has come this decided reversion of the older periods and the furniture of our forefathers.

Colour in The Home.

By L. CHIRLIAN.

Lewis Berger and Sons (Aust.) Ltd.

COLOUR is predestined to play an important part in our lives. Its constant subconscious effect on our minds and moods is continually influencing our attitude toward, and our enjoyment of, our homes.

Although we may not actually be aware of the colour harmony of a perfectly balanced room, yet we gain the impression of its completeness. This is the true aim of successful colour blending—to create a pleasant impression without obvious effort.

The old saying that: "He who knows a man's home also knows his heart," shows that even as long ago as the sixteenth century the home must have been characteristic of the man. Unfortunately, the pleasure of planning and building is vouchsafed (comparatively speaking) to the fortunate few.

Many of us must adjust ourselves to environments designed for other people, and set up our household within walls which are entirely at variance with our own taste. Yet every householder can control, to a great extent (and with wonderful effectiveness) the finish and decorations of each room within his dwelling, and make them speak of his individuality rather than that of the earlier occupant.

When a house is to be built, after the site and style have been definitely arrived at, a general plan for interior decoration should be evolved. Not only is it of vital importance that the scheme be made up of harmonious colours, but one must also look to the quality of the finish to be used, and to the man who is to complete the job.

To get the uttermost satisfaction you must employ two factors—a good, lasting wall finish, and a decorator who knows his work thoroughly.

The ideal finish for interior decoration must not only combine beauty and utility, but it must be one that can easily be kept looking neat and new—a finish that gives a soft velvety matt surface and refuses to collect dust.

Berger's "Matone" gives all of these results, and it is readily washable with soap and water.

In the choice of colour schemes for interior decoration, care should be exercised that the colours chosen harmonise with each other as well as with the immediate surroundings.

Aggressive colours, such as dark reds, violets, and similar shades are difficult to handle, and should, generally speaking, be avoided. Colours light in colour, but warm in effect, cannot help but give the desired result.

To successfully accomplish the scheme of decoration, the same care must be given to the finish on all the various surfaces—floors, panels, mouldings, doors, etc., as to the walls themselves, for each surface is but a unit in the completed scheme.

Most women have some recognised idea in regard to the kind of woodwork and decoration they desire in some, at least, of their rooms. One may favour a dining-room with a high panelled wainscot of dark wood, leading directly from a little drawning-room or parlour in which white woodwork plays an important part. For the remaining rooms of the house, "anything that looks well and will not be difficult to keep free from dust."

From such ideas chaos sometimes results. Frequently, upon the architect falls the necessity of dissuading or adjusting as the case may be. If the interior of the home is designed upon severely simple lines, he will show his client the advantage of stains and soft dull finishes for the woodwork, and plain or two-toned walls with stencilled friezes of appropriate designs as being the only treatment to preserve the harmony of the whole, and to provide a suitable setting for the sturdily-built furniture which should be used in a home of this type.

When the house is of less pronounced style of architecture, a wider choice is allowed. The dining-room, panelled in dark wood, is permissible where the hall is finished in mahogany stain, and the parlour opening off the hall may have the desired effect, while enamel for the finish of its woodwork, or the doors leading into the hall and the hand rail of the banisters may be treated with the mahogany stain, while the other woodwork shows the same white enamel as in the parlour, and so on.

This treatment for the standing woodwork is particularly suited to houses built on modified colonial lines, and provides an excellent setting for mahogany furniture. In such an arrangement served.

The floors, of course, because they bear such an intimate relation to each other (bearing the harmony of the entire colour scheme in mind) should be considered as a whole. Rugs and carpets naturally play a big part in this phase of the decorative scheme. In the perfectly schemed room no single detail of its fitting should be more obtrusive than another. Each feature must complement the other so entirely that, as a whole, it pleases.

The dominant colour used in a room, and the contrasting and combined effects of other shades employed are not to be reckoned with lightly. Where contrast is used—and this is often a desirable point in arrangement of colour—it should be agreeable and interesting. One tone should melt softly into another, the completed colour scheme holding the eye as would a beautiful picture.

Queensland Houses.

By T. R. HALL, Architect, Brisbane.

THE most striking feature of Queensland houses is their elevation from the ground. The cause of this is threefold, the most important being the prevention of damage by white ants (termites). The other causes are quick ventilation and health. The raising of the floors above the ground ensures no effect of heat from the ground or unhealthy evaporation after heavy tropical rains being felt.

Queensland's wealth of timbers has been taken full advantage of, and although this wealth is rapidly decreasing. The modern tendency, however, introduces more and more brickwork in combination with timber framing etc. But with cheaper freight, the tradesmen available, and quickness of construction, the timber house is still the most economical to build and the use of the timbers internally for ornamental purposes is being more fully taken advantage of.

At one time the walling was practically confined to T.G. & V. jointed boards, laid vertically and secret nailed. Advantage is now taken of the plywood manufactured from the figured timbers for panelling the walls.

The foundation of a house is usually hardwood blocks, of about 10 to 12 inches in diameter, sapped and poisoned, sunk in the ground two to three feet as required. These are spaced seven to eight feet apart, and the stilted effect of a house on high blocks is overcome by the use of hardwood battens between the blocks or stumps. These blocks are all capped with galvanised sheet iron of heavy gauge and no nails are allowed to penetrate these, the plates being held on to the blocks by wrought iron bolts secured to joists and bolted through the plates. The bolts are kept clear of the caps, which are usually molded and turned down to prevent the ants climbing round. The framework, joists, bearers, etc., are all in hardwood, whilst the roofing and ceiling work is in Queensland pine.

Exterior walling is usually of H.W. 7in. x 1in. x $1\frac{1}{4}$ in. boards, lapped $1\frac{1}{2}$ inches, in Pine or Hardwood chamfer boarding moulded and lapped $\frac{1}{2}$ inch.

In Brisbane, at any rate, tiles are more universally used now on the roofs, the old prejudices against them being to a large extent overcome, it being found that the effect of hail is not so dangerous as was supposed.

In the country districts corrugated iron still holds sway, and, of course, in the question of cost plays an important factor.

Naturally, the painter is an important person with timber houses, and is certainly an expensive item as compared with brick or stone residences Economy in this direction is usually effected by the use of hardwood weatherboards, which are oiled only with linseed oil, with perhaps a little stain added as required.

The underneath of the house is often used to house the laundry and motor car. The house-builder still insists on a rainwater tank, an ugly feature, difficult to hide unless sufficient headroom is available under the house. This water is used for laundry purposes. In the cheaper forms of cottages in the hilly districts it is a common sight to see a 1,000-gallon tank defying gratvitation on four spindly blocks, perhaps 12 or 14 feet out of the ground, and performing miracles of equilibrium.

One of the main features sought in Queensland homes is verandah space. A spacious verandah is required for evening use and sleeping-out purposes. These are invariably on the eastern side. Any verandah on the west will, of course, form excellent protection for the main house, both from the afternoon sun and the storms.

In this connection it will be noticed that wide over-hanging eaves are the rule.

It is to be remembered that in Queensland one "opens up" to get cool, and to let the breeze in, which, invariably blows all the evening, and for the most part of the day.

Lack of chimneys is another noticeable feature, and as far as the coastal districts are concerned, fireplaces are not necessary in the rooms.

The use of septic tanks for sewerage treatment is rapidly becoming a standard feature. The tank either being constructed of brickwork or ready-made reinforced concrete tanks, are now available.

Architecture, the Domestic Art

By Norman Weeks.

ARCHITECTURE, like all material objectives, is an expression of thought, of character, and in domestic architecture lies the most direct expression of individual character; the house a man builds to live in is an opportunity to express his own personality.

As in the interior furnishing of a home the owner inevitably expresses his personal regard for himself and his family, so in the architecture of the exterior, and of the lanscape or setting, an owner expresses his regard towards the community to which he belongs.

The most intimate charm of a city lies in its lawns and gardens, and to know a city one must be familiar with its homes, for there a citizen is shorn of the artificiality which surrounds his business and finds his real self.

Throughout the ages man has found this most natural expression in the architecture of his home. In his primitive state man resorted in self defence to the habits of animals; the hunter to a cave, the agriculturalist to a mud hut, the nomad to a tent, followed by the simple post and lintel construction of Babylonian, Assyrian, Egyptian and Greek houses, and later the Roman architectural style.

The rude and simple construction of timber gave place to stone, the permanence of which induced an intellectual awakening to the art of architecture; civilisation, technical skill and craftsmanship developed qualities of a refinement, beauty and grace of proportion hitherto unrecognised. Geology, climate, religion, military and civil industries have all influenced domestic art, each in their turn facilitating the architectural expression of man's character.

Houses constructed of material at hand, oriented for protection against excessive cold, rain or heat, planned to accommodate the habits of religion, domesticity, society, war, peace and industrial evolution.

The inherent desire, whether for common or individual lives, found expression in the design of the home. Each period from ancient classic, mediaeval, rennaisance, colonial, has furnished styles of domestic architecture in conformity with the habits and refinement of the individual, according to the ideals and principles actuating them.

Out of this gradual evolution it is possible to trace underlying principles of character. The soul of any home is the degree to which it is the owner's creative expression, the architect his medium of purpose.

Applying the principle, one can differentiate between structure which are the result of expediency or necessity and those of opportunity, where the means and not the desire are not lacking. For instance, it is the oldstone walls and the beautifully textured roof of shingles that express the wonderfully efficient resourcefulness of Australian character, and not the corrugated iron building with which business enterprise has exploited their extremity and confined a great creative effort to perpetuate in brick and tile, the gabled roof peculiar to an iron shed, where there is all the beauty and truth of style of the old colonial architecture to draw inspiration from.

Italian and Spanish American styles are peculiarly applicable to the climate of Australia—not copied, however perfect, but by keeping before us the tradition of a good colonial type, and taking inspiration from the best and most applicable style that past centuries have left us. There will be evolved a style of Australian domestic architecture worthy to express the character of a great people.

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Stained Glass.

THE MAKING OF A WINDOW.

IN short, a stained glass window may be defined as a mosaic of pieces of coloured glass, firmly held together in their correct positions by strips of grooved metal, called leads. Stained Glass is glass that has been coloured at the time of its manufacture, not by the craftsman who form the window. The colour is produced by the mixing of various metallic oxides with the molten mass of white glass, these oxides staining it green, yellow, blue, etc., to meet each individual example. Painted glass, whether stained or white, is that which has had an opaque pigment painted upon its surface and has been "fired" or burned in a kiln—the pigment is employed merely for giving detail and stopping out light where desirable and not to give colour. The first portion of the process of stained glass making consists of rendering in water colour a design drawn to scale, such drawing being a true image of the window as when completed.

The next step after a design has been selected is to make the cartoon—this is drawn to the actual size of the window opening, and the leads, bars and all details of the finished window are carefully planned.

After this a tracing of the lead lines and bars is reproduced, giving the working drawing. This drawing is then laid on the pattern paper with a sheet of carbon between, then by going over each line with a hard pencil an exact duplicate of he working drawing is transferred to the pattern paper. The pattern paper is next cut into separate patterns by the aid of a double-bladed knife, which takes out an allowance for the "heart" of the lead, which is of H-section. This portion of the lead lies between the shape of the glass. The patterns are numbered to correspond with those of the working drawing, giving a jig-saw puzzle effect. Selection is now made of the coloured glass of varying intensities, and these are cut to the shapes of the patterns with a diamond cutter.

Each piece of glass is now placed in the cartoon, and the detail is traced upon the glass with an opaque, vitrifiable pigment. This pigment is composed of peroxides of iron and manganese ground up with powdered flint glass or an equivalent silicate, and mixed with varnish or fatty turpentine to make it adhere.

The shapes or pieces of glass are now assembled in such a away as to be placed on a plate over the working drawing which forms a guide; to this plate the pieces of glass are attached by a mixture of melted wax and resin at the corners of each separate piece. This arrangement is then placed in a position exposed where the direct light can shine through, giving the desired effect of the Mosaic-like collection of glass. There are obviously cracks left between the separate pieces of glass through which light shines, these are painted out in the plate with an opaque paint, and take the place of the leads that will appear in the finished window.

Supplementary painting is started in the next part of the process and each piece of glass is covered with a thin film or "matt" of opaque pigment, being just enough to give a most effective texture to the glass. The pieces of glass are then placed in a kiln or furnace, of which the heat is raised until the glass attains a cherry red. At this period the surface is in a molten state, with the pigment that was painted on becoming fused into the glass itself. Again the pieces are assembled after cooling, and the result observed with light shining through. The process of glazing next occurs, and all the pieces are assembled on the working drawing, and "leading-up" or the fitting together of the puzzle begins.

Two laths are nailed at right angles to each other on a bench, and two wide leads —binding leads—are laid alongside them, and the pieces are fitted into them and held together until the whole panel is complete. The leads are soldered at the joints on both sides and the whole mosaic is ready for the fine process of cementing—this cementing is done with a waterproof cement of whiting Portland cement, boiled linseed oil, turpentine, lamp black and Japan drier—the whole being applied to each side of the panel of leaded glass and thoroughly worked under the leads. This process finished and hardened, the window is ready for placing in position. This briefly is the process through which a modern piece of stained glass passes; such glass has enhanced architecture for us throughout the ages and still continues to in this modern era of building.

Home Refrigeration.

EVER since that memorable day when an imaginative Shah of Persia sent his slaves to mountain tops to bring him back "ice from the clouds," the love of iced drinks and frozen foods has steadily grown. Not only the glass with its healthful fruit juice and tinkling pieces of ice, but the more substantial body-building creams and frozen custards have become part of our ideal menu, while frozen salads, frapped fruit juices, soups frozen into icy crystals, are appearing on the tables of the best hotels and restaurants, foods that all hostesses would be proud to serve their guests.

It was with great difficulty that the Shah obtained his sherbet; it has been with difficulty that the housewife has churned her ice creams and custards and packed her parfaits; much as she desired to serve many frozen dainties, the time and energy needed frustrated the possibility until now, when science has stepped in and the dream of iceless freezing in the home has become a reality. Kelvinator does it—giving joy to the entire family, surprises to the guests, leisure to the home-maker, all with little labour and no added expense.

Kelvinator consits of two parts; first, the freezing unit that goes into the compartment ordinarily used for ice, and second, a mechanical unit, usually placed in the basement, or any other convenient place, and may also be installed on top, below, or at the side of the refrigerator, according to space available, that extracts the heat from the refrigerator and thus leaves it cold.

The freezing unit is made in sizes for any refrigerator. When Kelvinator is in operation, this unit gets so cold it becomes thickly coated with frost. It *stays* that cold, and maintains a very low temperature.

The trays of the freezing unit are used for freezing crystal-like cubes of pure ice for table use, or a large number of frozen desserts, salads and other dainties. Kelvinator furnishes a recipe book for making these things.

The mechanical unit is connected to the freezing unit in the regrigerator by two small pipes. A simple electrical connection furnishes power. Once the installation is made and the current turned on, you simply *forget* refrigeration. It *stays* cold without attention—colder than you ever imagined a refrigerator could be.

It is a strange fact that at temperatures of from 40 degrees to 50 degrees the bacteria in foods multiply only about 1/400 as rapidly as in corresponding temperatures from 50 degrees to 60 degrees. Below 50 degrees deterioration practically stops.

Kelvinator can, and does, maintain temperatures constantly below this danger line. Ice does not. For this reason, the ideal range of temperature—from 40 degrees to 50 degrees—is called the zone of Kelvination. Foods placed in this zone stay fresh for days.

The atmosphere of the zone of Kelvination is not moist and clammy as is ice-cooled air. It is dry and actually frosty. It has the same crisp "sting" as the air on a frosty night. There is a reason for this.

Remember that the freezing unit is many degrees colder than ice. It is so cold that the moisture crystallizes on it, and it soon becomes thickly coated with pure, white frost.

The cold, frosty air of the zone of Kelvination does far more than merely "keep" foods. It actually improves them.

Take, for example, green vegetables, such as are used for salads. When they come from the market they are seldom as crisp and inviting as when fresh from the garden. But put them for a few hours in the frosty zone of Kelvination, and they "crisp up" until they almost fall apart at the touch of a fork.

Take meats. Everybody knows that the thick steaks served in the best hotels and restaurants have a tenderness and flavour that the housewife seldom duplicates. Make use of the zone of Kelvination and you can serve steaks just as delicious.

Try it. Keep your meats for a few days in a Kelvinator-chilled refrigerator, and they will acquire that same delicious tenderness and flavour. The frosty air removes all objectionable animal taste and gives meats a flavoury mellowness totally different from meats direct from the market.

Even if Kelvinator required the same care as ice, you would like it for its superiority, but when you consider that it relieves you of all the annoyance of ice-handling it is twice as desirable.

Kelvinator refrigerates for months or years with practically no attention. You need never worry about ice melting over Sunday. You need not inconvenience yourself by waiting for the ice man before you can go calling or shopping.

When you have Kelvinator you can buy foods for a week in advance. Put them in the zone of Kelvination and you will be prepared for any emergency. Unexpected guests will cause you no embarrassment.

After reading of Kelvinator's desirabl'e advantages you will naturally wonder if the cost of such convenience is not unreasonably high. It is not. As a matter of fact, Kelvinator is an economy as well as a convenience.

To fully appreciate the value and efficiency of the Kelvinator installation it is desirable to have an actual demonstration, and this could be had either at the showrooms of the Kelvinator people, Sydney, or, better still, ask for a list of users, and in asking any of these users their opinion you will find they are most enthusiastic, and in every case they will tell you that they could not possibly do without it.

Some prominent Australian Homes using

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MATTHEWS KELVINATOR SALE CO., 75 William Street, Sydney. Tel. Wm. 1778.

Floor Staining for Amateurs.

By JOHN BOND, Brisbane.

FROM the artistic point of view much may be said in favour of varnished floors. A distinctly individual character may be imparted to each room in the house by floor treatment alone. Greater harmony is secured by giving due consideration to this matter when a scheme for the interior is being devised. Brilliant or subdued effects are produced, softening or accentuating, according to the conceived requirements of each separate case. Indeed, it is a fundamental element of interior decoration.

Hygienically the subject is receiving greater consideration as its importance is realized by the public.

Architects sometimes may hesitate to specify in this department because they know it may be regarded as non-essential. Medical men, however, are constant in their efforts to erase this error from the public mind. "Dust," say the doctors, "is inimical to health." A floor insuffciently protected is the repository of noxious dust. Every footfall thereon sends up a numbus, baneful even to adults whose altitude of 5 or 6 feet protects them from the worst of its evils. But the children —the toddlers, who perforce inhale the full tide of this swelling cloud, must surely suffer a fuller share of its deadly effects. The claims of the Medical Faculty, that diseases of children may be greatly reduced by minimising this source of danger, cannot, therefore, be lightly regarded.

This proposal differs from most suggested reforms in that it is less expensive than the prevailing practices. Its simplicity also commends it for adoption.

Amateurs following the instructions given below will derive most satisfactory results, as the stain consists of two ingredients only, and the colour never fades.

Most floors require staining. This should be done before varnishing. Varnish and stain in one operation is not recommended. It affords insufficient protection against wear.

Stains and varnishes in great variety may be purchased from oilmen and other storekeepers. If some special or unusual colour is required, such purchase simpifies the work, as instructions are usually provided with every sample supplied by reputable firms to the dealers.

For all ordinary purposes, however, the following will give durable and satisfactory results, besides requiring but a minimum of skill, and the materials are procurable at trifling cost.

Making the Stain Requires -

1 lb. Vandyke Brown powder;
3 quarts of warm water in which a handful of soda is dissolved.

These ingredients, when mixed, will effervesce and should, therefore, be mixed in a vessel slightly larger than the measure named. After stirring a few minutes the powder dissolves, and the stain may be used at once, or, if corked up, it will keep for an indefinite period, requiring only to be shaken when about to be used.

Applying the Stain—Use a 2-inch Brush.

If a margin only is to be treated, carefully mark with pencil or chalk line, neatly, the width required. Apply the stain freely with the brush. While still quite wet, wipe off with a clean dry rag until all trace of brush or rag-marks are removed. The natural character and variety of the timber's grain will be shown with pleasing effect. When quite dry proceed to varnish.

There are now many very good varnishes made that can be bought from oil merchants, painters and storekeepers. If the stain has been made at home a clear varnish is required.

When the whole surface to be treated has been covered, it should be examined for nail-holes, etc.; these are to be filled with putty, coloured to suit the stain—not any larger. A little sprinkle of the stain powder kneaded into the putty will serve for this purpose. Having filled all holes and removed surplus putty, the whole of the stained and varnished surface must be rubbed smooth with fine glass paper (No. 1). When smooth and pleasant to the touch, carefully remove all dust. A rag lightly sprinkled with raw linseed oil is suitable for this. This work is now ready for a coat of varnish. When quite dry, apply a second coat of varnish.

Furniture, if shod with felt or stut cloth, will glide more easily over this surface, and will also stand more firmly in place than when shod with castors.

The room may now be used with all freedom, and is, so far as the treated surface is concerned, dust-proof, damp-proof and vermin-proof.

If a brilliant lustre is desired, choose a warm bright day and apply an extra coat of varnish.

Cleaning.

All the cleaning required may be done with a duster—or rather two dusters. First, a rag slightly sprinkled with a mixture of turpentine and raw linseed oil may be passed lightly over the whole surface; followed by a brisk rubbing with a clean dry cloth.

The duster may be draped on the head of a mop and used as above directed.

A further coat of the varnish may be given at any time, and as often as desired. It always improves the floor and the room.

Important.

1.—On no account use size for floors.
2.—Avoid inferior varnishes.
3.—Never use a mop unless it is fully covered with clean, dry cloth, which should be removed and washed after using.
4.—Floors once treated with size, or inferior varnish, must be fully cleaned off before revarnishing. Use strong soda water for this purpose.

Windows.

IT has been truly said "that the eyes are the windows of the soul." It is also true that the windows of a house are the eyes, through which the light of day shines into a room. But the light thus admitted should be so toned and softened with shades and curtains as to provide a restful atmosphere in the room and enhance its artistry—that both soul and body may feel at peace with all the world, even in the height of an Australian mid-summer.

Many otherwise beautifully furnished rooms are kept so dark by ill-selected window dressings that on entering them a gloomy depressing feeling is created as of descending into a dungeon, and one instinctively looks not for a "God bless our home" motto, but for a warning: "Abandon hope all ye who enter here." Then when the curtains are drawn and the shades rolled up the opposite extreme is reached. The room is flooded witn such intense white light that every article in the room stands out in bold hard relief, and the artistic beauty of good rich furniture and tasteful carpets is utterly ruined.

There is no justification for such spoilation in these days when such a wide range of materials is available at prices to suit all purses. To create beautiful artistic effects in a room it is not necessary to indulge in extravagant silk or velvet curtains. "Tone" is the essential factor, and this may be secured by the use of many materials of moderate price which will provide the atmosphere of homeliness so necessary to creature comfort and rest.

Many rooms that are a delight at night time, with the window shades down and curtains shaded with soft tone shades of many colours and materials, are ugly by day, owing to the lack of colour tone that can be just as easily given, after careful study, by curtains and shades as by lamp shades.

Take a living room that is furnished with mahogany table and occasional chairs, not out of keeping, with which are comfortable sofas and armchairs, the predominating colours of which are soft greens, yellows and reds. The walls of the room are painted a pale apple green, and the floor covered with a beige colour carpet. The curtains for such a room as this, to be perfectly satisfactory, have to fill several requirements; they have to harmonise in with the walls, and the material has to be sufficiently transparent to afford a view of the garden. Accordingly, silk gauze of a pale apple green tint is selected. This material is now much used because of its beauty of texture, transparency and moderate cost. To this class of window dressing no under curtains are used. The insides of the window shade should be a pale misty green.

Windows are generally of about 3½ feet wide and as silk gauze is a soft clinging material, it is best to make it of double fullness by using two full widths of fifty-inch material. The curtains are simply made, with a French heading, at the back of which are sewed rings in order that the curtains may be easily drawn when desired. The front edges and bottoms of the curtains are bound with an inch wide grosgrain ribbon, of the same green, beneath which peeps out a tiny piping, not more than a quarter of an inch wide, of pale yellow satin ribbons.

One could go on writing of the furnishing of a room, almost indefinitely—the placing of furniture, the proper hanging of pictures, the positions of the comfortable chairs, the arrangements of flowers and pot plants; where the lamps or electric lights should be placed, etc. But it should always be remembered that there are most hours of daylight, that are ever changing in their density, morning, noon, afternoon and setting sun. During all these changes the light can only be regulated by the window curtains and shades. Therefore, this subject, in a properly furnished house, is worthy of careful and intelligent study by the housewife who takes a pride in her home.

There are many points that have to be remembered in the proper arrangement of window draping. The uses of valances—their depth, whether straight or draped, whether curtains should be lined or left plain, what materials should be used. These questions can only be answered by the individual who is furnishing the home and who alone knows the amount of money that can be spent on one of the most important features of home decoration.

The woman who is furnishing a large home can always get the advice of an expert who is trained in these matters and who is employed by nearly all our large furnishing establishments. But the woman, who is furnishing the small home, can get just as much artistic effect out of a small or moderate expenditure of money with the many beautiful materials that are now available. Many nice ideas can be copied by walking through the show rooms of our large furnishing establishments, where there are hundreds of designs of window drapes, showing the proper way to make the drapes and the right proportion for the valances and combination of colours and tints.

There is Only One Sanitary Method of Disposing of Garbage.

AN early morning walk through Sydney is altogether marred by the appearance of refuse cans, which are placed on the footpath before each building, and it is the same in lots of other cities of the world.

The following illustrations show how all this unsightliness and unhealthiness can be done away with; it is an incinerator that can be built in the chimney of either a private mansion, a huge suite hotel or a nest of flats, office and factory buildings, and hospitals.

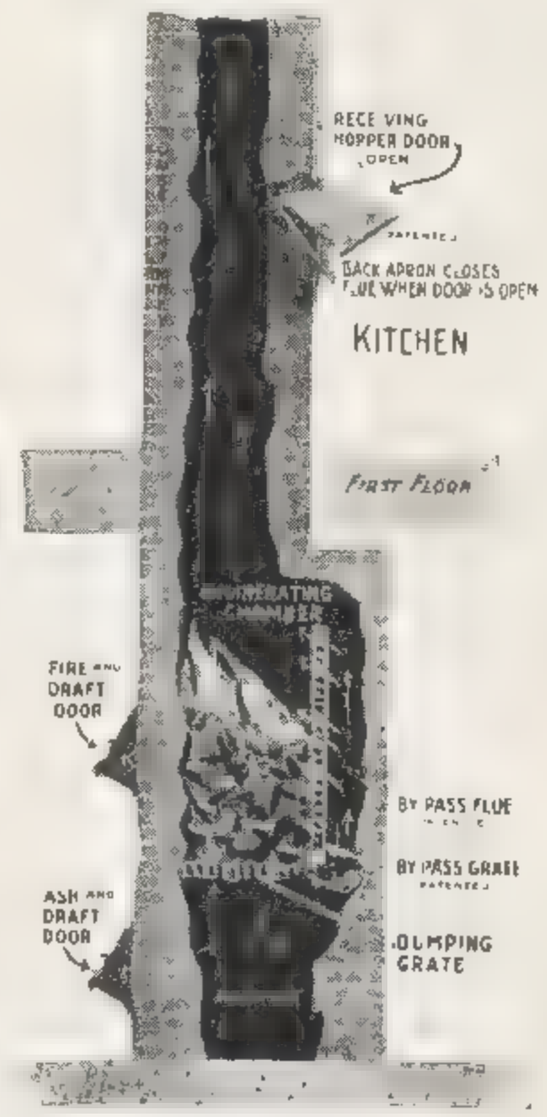
On every floor through which the chimney (or flue) passes there is a hopper inlet door, which is fitted with a back apron, which shuts off the flue while the hopper door is open, and prevents any odours rising from any unconsumed refuse previously dumped into the incinerator, invading the living apartments, etc.

The whole of the refuse of the building is accumulated in the fire-box of the incinerator, and as the automatic back apron of the hopper door prevents any odours escaping into the flats, it is not necessary to fire up every day, unless the receptacle is full.

The difference between this *Kerner Incinerator* and others is that, by means of the by-pass flue the refuse burns from the top, and not from the bottom. It becomes, to all intents and purposes, a bunsen burner, and the heat spreads downwards driving off the fluids in the form of steam, and breaking up the solid into gases and carbons. They naturally rush upward, and are forced by the draught through the incadescent belt, or burning mass, and combusted so thoroughly that they pass off in an odourless and harmless form.

The Kerner Incinerator has no clumsy mechanical parts to disfigure the wall. All that shows in the kitchen, or hall, is a neat little hopper door. When not in use the door closes tightly.

The Kernerator is not unknown in Sydney, as ten have just be installed in the City Council's new flats. It can also be seen working in the Manchester Unity Building, Elizabeth Street, City; the National Building, Pitt Street; "Bathurst House," Bathurst and Castlereagh Streets; Commonwealth Bank Stores, Flinders Street; several high-class residential flats at Elizabeth Bay, Rushcutters Bay and Double Bay; several factories have installed them, and we are just completing orders for the new Manly Pier Hotel, Manly, and up-to-date school rooms in the city.



AGENTS REQUIRED THROUGHOUT THE COMMONWEALTH.

All information and prices can be supplied by

THE AMERICAN WALL BED COMPANY, 1st Floor, Bathurst House, Cnr. Bathurst and Castlereagh Sts., Sydney.

The Effects of Colour in Wallpapers.

How to make your selection.

A CAREFUL consideration of the different factors referred to below will ensure the most pleasing effects in wallpaper decoration of all rooms. The individual's own colour preferences are not the sole things to bear in mind, as may be realised easily. The room's size—its aspect and uses—all have a bearing on the selection of colours.

The cramping effect of ornate, crowded designs in small rooms, of course, is very apparent. That colour alone, however, can lend to small rooms an air of greater size, is not so generally understood. In such rooms, strong, bright coloured wallpaper should be avoided. It is too obvious—it too definitely marks the limits of the room. Light-tinted wallpaper produces just the opposite effect. It does not obtrude. Its very vagueness helps the illusion that the room is not as small as actually it is. The tints, one must remember, should be very light. Any patterns used with them also should be delicate—mere suggestions of designs. Otherwise will be lost the good effects which careful colour selection ensures.

Bearing in mind the size of the room, its aspect next calls for consideration. A sunless room is brightened most by wallpapers of luminous colours—those with a preponderance of red, yellow or orange. Provided the room be large, deep rich shades of these colours are satisfactory, but in small rooms lighter shades are essential. Soft, light yellows, creams or buffs make small, badly-lighted rooms appear both larger and lighter.

Grey, white, green or blue is attractive in a sunny room. Cream, yellow, tan or pink also may be used in such case, but they have the effect of enhancing the room's brightness, rather than softening it. Here again care must be taken only to select light tints for a small room. The following table will serve as a useful guide.

Wallpaper for Sunless Rooms.

Colours to use.	Colours to avoid.
Cream	Grey
Yellow	White
Red	Green
Pink	Blue
Tan	

Wallpaper for Sunny Rooms.

Best colours to use.	Colours which add to effect of warmth and sunshine.
Grey	Cream
White	Yellow
Green	Tan
Blue	Pink

This list refers, of course, to predominant colours. For example, the proper wallpaper for a sunless room may contain other colours than those set down. As long as one of these predominates so that the general effect is cream, yellow, red, pink or tan, the decoration will be satisfactory.

Finally, attention must be given to the room's use. In a bedroom, dainty, light effects are best; in a kitchen use bright washable papers; in a dining or living room, if not too small, rich colours and tapestry effects are suitable.

James Sandy and Co., Ltd., of 326 George Street, Sydney, offer every help in the selection of durable, inexpensive wallpapers. As advertised on another page, they will supply books of chosen patterns, or will show the papers mounted as they would be on your walls. Being specialists in wallpaper decoration, they can place at your disposal the latest and most varied designs. Such practical assistance is well worth while to anyone who is considering the re-decoration of any rooms at all.

Waterproof and Non-Staining Stucco or Roughcast.

Stucco or roughcast made of ordinary cement is not waterproof. It is, therefore, subject in many cases to discolouration.

These two serious defects can be overcome by the use of "Medusa" White Waterproof Portland Cement, absolutely non-staining and impervious. Stucco or roughcast made with "Medusa" Cement is a real protection against all penetration by moisture. If tints be desired they can be produced by the addition of mineral colours in stated proportions. These colours, being actually in the material, are permanent and can be kept fresh and new-looking by an occasional washing down.

The Commonwealth Government's experts have chosen "Medusa" White Waterproof Portland Cement for the whole exterior of the new Parliament Building at Canberra. "'Medusa" is used in exactly the same way as ordinary Portland Cement and sets in the same time. James Sandy & Co. Ltd., of 326-8 George Street, Sydney, are the local distributors. They will furnish further details on request.

Imitation Marble—Harder than Real.

At a cost of between 1/6 and 2/6 per square foot, a well glossed imitation marble can be made with Medusa Waterproof Cement. The natural colour effects are obtained without resort to brushwork. "Medusa" Imitation Marble is less likely to scratch than is real marble. It can be used for all building purposes.

James Sandy & Co. Ltd. will arrange at any time for the inspection of "Medusa" specimens.

Portland Cement — and How to Use It.

THIS wonderful material was invented in England, in the year 1824, by a bricklayer named Joseph Aspdin, who called it "Portland" cement, because of its resemblance, when set hard, to the stone obtained from the cliffs of Portland, England, from which St. Paul's Cathedral, Somerset House, and many other notable London buildings have been built. It is an artificial preparation, consisting of limestone, shale (alate), and gypsum (plaster of paris). These materials are passed through several intricate processes, such as crushing, baking in huge kilns, each 140 feet long and eight or nine feet in diameter, mixing and grinding. The finished cement is so fine that it will pass through a screen having 40,000 meshes to the square inch.

There are certain things about it which must be understood before it can be properly used.

First of all, then, it sets under water, and if the best results are to be obtained, it must be kept wet for a least a week — preferably three weeks—after having been laid.

Again, we know that the "setting" properties of cement are due to chemical reaction between it and water; and that, when the cement is mixed, we must use just the right proportion of water—neither too much nor too little. This is curious in view of the fact that, after the cement has been mixed and moulded, you may keep it as wet as you please.

Once more, whilst cement sets hardest when used pure, it may be mixed with sand, gravel, or metal. It will then bind these materials together into solid stone, very like what geologists call "pudding stone." The materials added to the cement are called the "aggregate," and must be clean, free from organic matter or dust, and must only be used in certain proportions. The materials generally used in combination with cement are sand, sand and gravel, or "coke breeze." Whatever material is used it is essential that sand be included, as this will fill up crevices and leave no "voids" or hollow spaces. The mixing must be thorough, so that every grain of the aggregate is covered with a film or coating of cement. For this reason, mixing is usually done in a machine.

Many users of cement find it difficult to gauge the correct proportions of cement and aggregate. The following tables of proportions have been supplied by the Kandos Cement Co., Ltd:—

MATERIALS FOR 1 CUBIC YARD OF CONCRETE.

Based on loose Cement weighing 90 lbs. per cubic foot, with an average specific gravity of 3.12, and a cubic foot of loose, moist, coarse sand weighing 89 lbs. when dried.

Proportions	Kind of Coarse Material.	lbs. Kandos Portland Cement in cubic yard.	Sand cubic yard in 1 cubic yard	Coarse Material cubic yard in 1 cub. yd
1 : 1½ : 3	Broken Stone (45 p.c. voids)	697	0.43	0 86
do.	Shingle (40 p.c. voids)	666	0.41	0 82
1 : 1 2/3 : 3 1/3	Shingle	610	0.42	0.84
do.	Broken Stone	640	0 44	0.88
1 : 2 : 4	Shingle	520	0.43	0.86
do.	Broken Stone .	548	0 45	0 90
1 : 2½ : 5	Shingle	430	0 44	0 88
do.	Broken Stone	450	0.46	0.92
1 : 3 : 6	Shingle ..	364	0 45	0 90
do.	Broken Stone	383	0.47	0.94
1 : 4 : 8	Shingle	280	0.46	0 92
do.	Broken Stone	294	0.48	0.97

MATERIALS REQUIRED FOR PATHS AND FLOORS PER SQUARE YARD.

Proportions.	Materials.	4 in. thick.	5 in. thick.	6 in. thick.
1 : 2 : 4	Cement, lb.	59.3	74.16	89.
	Sand, cu. ft.	1.32	1.65	1.89
	Coarse Material, cu. ft.	2.64	3.3	3.96
1 : 2½ : 5	Cement, lb.	48.9	61.1	73.3
	Sand, cu. ft.	1.35	1 69	2.03
	Coarse Material, cu. ft.	2.7	3.38	4.05
1 : 3 : 6	Cement, lb.	41.5	51.88	62.25
	Sand, cu. ft.	1.43	1.79	2.15
	Coarse Material, cu. ft.	2.86	3.58	4.3

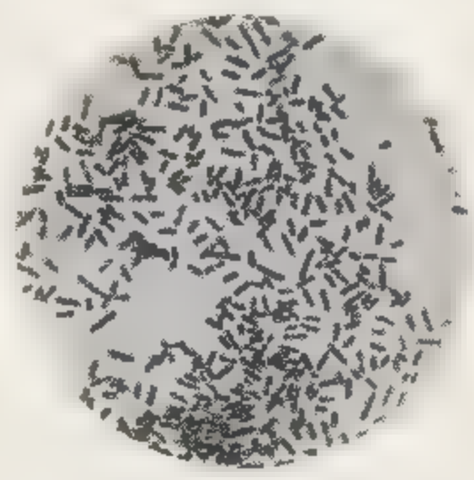
Purification of Water and Sewage.

By O. A. MENDELSOHN, B.Sc., F.C.S., A.A.C.I.

ALONG with advances in the quality and nature of building materials, the architect and civil engineer must keep in touch with developments in hygienic chemistry. There are no aspects of these sciences which have made such strides as the purification of water and sewage.

The purification of these materials is so important because water is something we must all take in, and sewage something we must all pass out, so long as life continues. Impure water means disease to ourselves. Impure sewage may menace the health of a whole settlement. Fortunately, by taking advantage of natural principles, there are few or no materials easier to treat satisfactorily than these, and no cottage of two or three people, or a city of two or three million, need lack pure water or harmless, unobjectionable sewerage. The treatment of both is a problem of bacteriology and biochemistry.

Human sewage consists almost entirely of water and waste food which as been altered in the body to an objectionable material. Urine normally does not contain many bacteria, but faeces is a teeming mass of various types of organisms, chiefly of the colon group. Nature has provided an immense animal and vegetable life which lives on excrement, and converts it from foul waste to wholesome, inoffensive matter, ready to take part again in the "cycle of life." Now, under primitive conditions of life, sewage disposal was simple, but as soon as man acquired a sense of modesty the problem of disposal became much more difficult. We may pass over the long centuries of stagnation of effort, for not until quite recent time have effective means of disposal of sewage on a small scale been devised.



Photograph of strained young culture of bacteria—Bacilli Colon communis, from sewage. Magnified 1000 times. These play a large part in the liquefaction of sewage. Their presence in water indicates frequently that the water has been contaminated in the past with sewage. They are symptoms of danger rather than being dangerous in themselves.

Like most waste, it is possible to treat sewage in many ways, such as by drying, burning and chemically sterilising, but all these are far too costly and cumbersome, and the only method of real worth and convenience, for modern times, is the *biological method*. Here we take advantage of the fact that nature has provided low forms of life which can use up sewage by feeding on it, thus converting it into harmless matter. By far the most important members of this life are the bacteria. Now, the faeces swarm with bacteria, and so does urine as soon as it is passed out of the body. Most of these are the putrefactive bacteria, and they do their work best in the absence of air, liquefying the material, and converting it into foul-smelling compounds (the usual odour of putrifying animal or vegetable matter). This half-way process is far from the safety line of purity, and the liquefied putrid matter must now be allowed to be acted on by another group of bacteria, the aerobes, which act in the *presence* of air and *oxidise* the waste. So modern sewage treatment resolves itselfin to two stages, liquefaction and oxidation. The ideal system is to pass the sewage into a covered tank, which permits liquefaction to go on, without allowing any of the foul gases produced to rise into the air. The putrid liquid then passes over a system of filter beds swarming with aerobic bacteria, from which it passes, as harmless liquid, containing all its nitrogen oxidized to nitrate, all its sulphur to sulphate, and so on. Usually this degree of purification is unnecessary and expensive, and where earth absorption or a large river is available to receive the effluent, lesser purification is sufficient. A good modern system will work almost indefinitely without attention, and is inexpensive to instal, so there is no reason why any house should not be in possession of a modern sewerage treatment plant.

So far as water is concerned, ideal, chemically pure water is a practical impossibility, for as soon as rain falls to the earth (or even before) it commences to become contaminated. But fortunately, many of the materials found in water are quite harmless, or even desirable, so far as drinking water is concerned. To the hygienic scientist pure and wholesome drinking water means water suitable for drinking. Such a water may be excellent for its purpose, yet grossly unsuitable for industrial or manufacturing purposes. On the other hand, a water suitable for factory use may be a positive menace to health if drunk. Speaking in general, and excepting those rare cases where waters contain some specific poisonous material, such as salts of copper or lead, it is not the actual impurities present in drinking water that we fear. Why, then, do we carry out laborious and complex water analyses to ascertain the presence and the amount of such impurities? The answer is—that this information gives us a good (though not infallible) guide to the past history of the water, and thus gives us some idea of the purity of the water from the bacteriological point of view. It is the *nature*, and to a lesser extent, the number of *bacteria* present in drinking water that determines its purity and also whether such water can be safely stored without undergoing dangerous changes. Contamination with "raw" or badly-treated sewage is one of the many

dangerous forms of contamination to which water is subject. Needless to say, it is all-important to carry out a thorough examination of all samples of water to ascertain the nature and the number of the bacteria present in it.

There are various ways of ridding water of objectionable matter. Each water has to be considered separately on its merits, and, of course, cost is a big factor in choosing the special treatment. In general, we can materially improve water merely by storing it, for all contaminated water tends to "self-purification" on standing. The reason is simple. The bacteria exhaust their food supply and die out. A recent and highly efficient method of destroying objectionable bacteria in water is to *chlorinate* it. A small amount (say one millionth part) of chlorine gas or sodium hypochlorite is added to the water. This destroys the patnogenic (disease-producing) bacteria, and very soon the small quantity of chlorine disappears. As an additional safeguard, charcoal may be added to remove any traces of excess chlorine. Another recent discovery is the excess-lime process. This is especially applicable in the case of soft contaminated waters.

In the treatment of almost all contaminated water, filtration plays a very large part. Usually the water is allowed to percolate slowly through a bed of sand, and the purification obtained is very remarkable. Sand itself is too coarse in grain to filter out bacteria, and for a week or so practically no purification is obtained. Then, gradually the sand filter bed "matures," and the water passing through is practically or wholly free from bacteria and other life. This is due to the slow growth on the surface of the bed of a slimy film of plant and other life, which acts as a very fine filter. In the earlier days it was naturally considered that such a growth must be harmful to the process, and so the surface was regularly cleaned up, with the immediate result that purification was arrested until the growth again made itself evident. Nowadays, we know a little better than this, and we do not use any of the water that has filtered through until there has been a healthy and vigorous surface growth.

Don't Endanger Your Health

Install The

'Oxidation' Water Flushing Sewerage System

Full Particulars from

EDMUNDS BROS. PTY. LTD.,

Successors to MONTGOMERIE NEILSON, EDMUNDS PTY., LTD.

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HOSKINS BUILDINGS, 3 SPRING ST., SYDNEY.

G.P.O. Box 1665.

There is no space here to describe the various other methods of treating water, such as by precipitation, special filtrations, aeration and so forth. Every problem of sewage treatment or water purification needs special consideration, depending upon the final disposal of the material, and one must deal with each problem individually, just as a medical man diagnoses and treats a disease. It is indeed rarely that it is not worth while spending money on the satisfactory solution of these problems, whether the number of people involved be a household or the population of a large city.

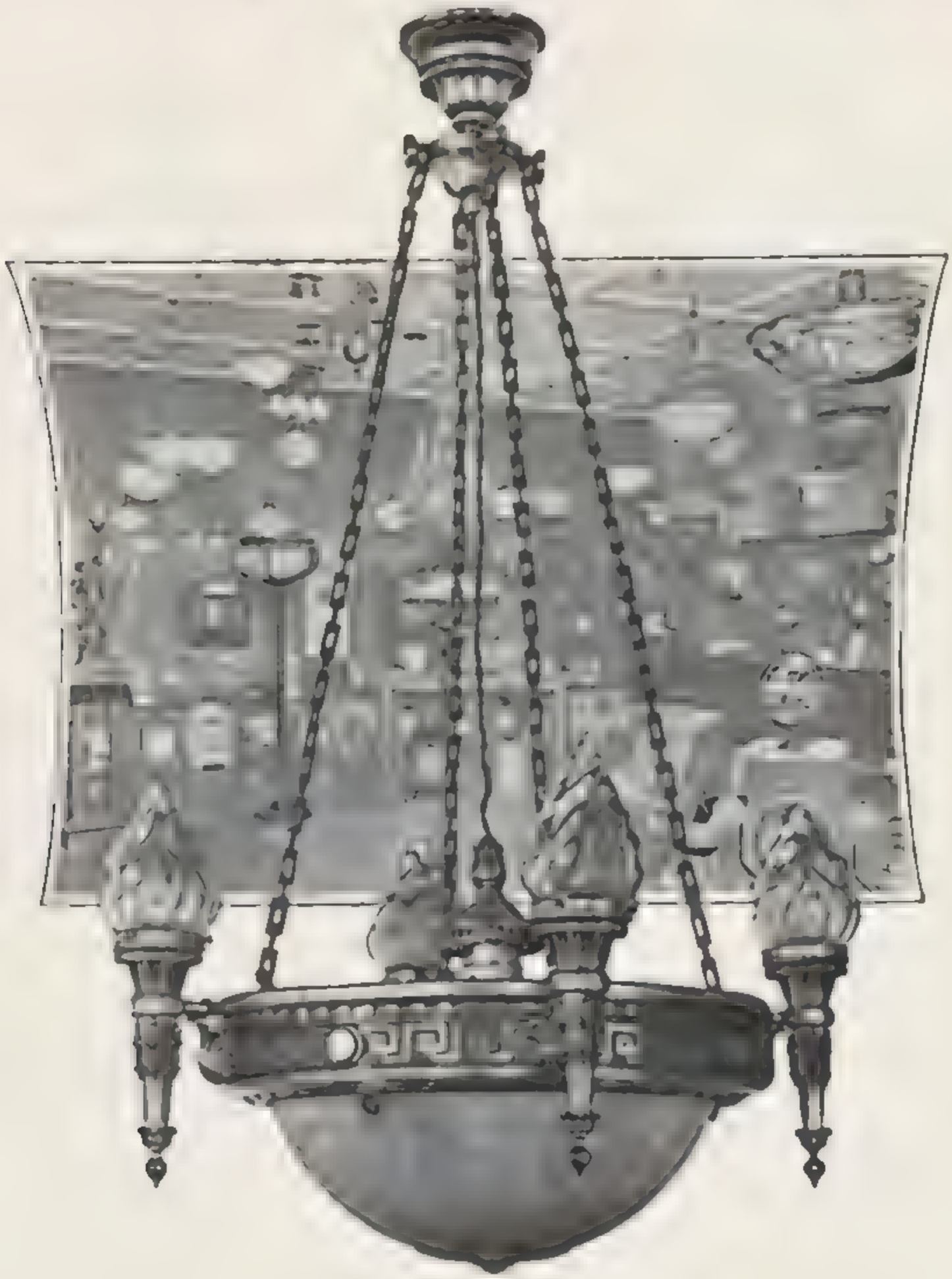
Sterling Varnish Company

Manufacturers of

Durable Varnishes :: Home Paints
Floor Stains, Ev-a-White Water Paint

STERLING VARNISH COMPANY, Huntley St., Alexandria.

Home Lighting Should be Beautiful



Appropriate light fittings add immeasurably to the appearance of the room when lighted, and during the other hours as well.

Equiluxo fittings are established as the standard of good taste in ornamental home lighting, there are styles of Equiluxo fittings to harmonise with any scheme of furnishing. Visit our fittings showrooms or write for catalogue.

British General Electric Company Limited

Showrooms: MAGNET HOUSE, 154 CLARENCE STREET, SYDNEY,

and at Melbourne, Adelaide, Perth, Newcastle, Dunedin, Wellington, Auckland, N.Z.

Sweetness and Light

"Instead of dirt and poison we have rather chosen to fill our lives with honey and wax, thus furnishing mankind with the two noblest of things, which are Sweetness and Light."

When Dean Swift wrote "The Battle of the Books," the decorative possibilities of artificial lighting in the home were limited to the wax candle. The beautifully soft candlelight was still considered the ideal illumination many years later because of its restful effect on the eyes. It was not until the discovery of electricity that the indirect and semi-indirect methods of light distribution came into favour. These methods eliminate glare, giving restful effect of the candles, with great illuminating power and adaptability, enabling lighting fittings to completely harmonise with the furnishings, making a home environment of perfect good taste and refinement.

We are creatures of environment—influenced in our every action by our association with people and the material things which surround us.

The home environment is the biggest factor in forming the character and taste of children; home is their main standard of comparison and basis of reasoning. And it is so with all of us, instinctively we judge and are judged by the taste exhibited in the arrangement of the home. How necessary it is then to make the home beautiful—to furnish it in good taste right throughout.

Many people are attached to a style of furniture characteristic of some particular period. In the days of knighthood, chivalry and the crusades, symbols, badges, crests and coats-or-arms were used in the adornment of furniture. This example was followed by subsequent generations with the aid of mural decorations by the great wood and stone carvers.

We, who have this rich heritage of varied designs to choose from, are also immeasurably advantaged by the aid of electricity in providing light and warmth. Should our choice lie with Colonial, Adam, Chippendale, Jacobean or the Sheraton period furniture, electric lighting and heating fixtures may be adopted that are in consonance with the period chosen.

Each room and, perhaps, the whole home may be furnished in one period—we would not furnish one room in two styles, yet frequently it happens that the lighting and heating fixtures are out of harmony with the decorations and furnishings of our home.

Let us consider this part of the equipment of the home as something more than a utility. The electric light fittings can be made one of the most interesting and important elements of home furnishing. While the actual use of electricity is confined to only a small part of the twenty-four hours, well chosen fittings add immeasurably to the *tout ensemble*.

Many who have never before recognised the ornamental possibilities of lighting and heating fittings, are now giving them the same careful attention that is paid to the furniture, draperies, floor and wall coverings.

The Fittings Showrooms of the British General Electric Co. Ltd., "Magnet" House, 154-6 Clarence Street, Sydney, contain a comprehensive selection which makes possible the choice of lighting and heating equipment which will harmonise with decorative schemes of the highest standard in home furnishing.

Many minds and the skill of many hands are exercised in the making of these things which contribute so much to that "consummation so devoutly to be wished," the attainment of the ideal spoken of by the great Dean.

Extensive research and the expenditure of a large amount of capital in the production of all styles of fittings and glassware of beauty and utility has resulted in the ever-increasing vogue of Equiluxo, which has been for many years now the standard of good taste in decorative home lighting.

Equiluxo fittings are being extensively used to replace old fashioned fixtures as well as to equip new homes.

Paint and Hygiene.

THE hygienic properties of paint have long been acknowledged by health authorities and should be of great interest and importance to the home-owner. In this small space we have outlined some of the outstanding features of paint and its close relation to the health of the general public. To use paint freely means clean, sanitary surroundings, which affect, in an indirect way, the mental and moral conditions of the occupants. It also means pride of ownership, increase in value of property, and economy of upkeep.

HYGIENE: This is an important factor in and around the home, and there is no greater aid to sanitation and good health than a coat of paint. Germs cannot live on a well-painted surface. Hygiene is, of course, necessary in every room of the house, but particularly in the kitchen and bathroom, those rooms where cleanliness is most essential and where there are so many opportunities to use paint and enamel to good advantage.

For the lower parts of walls, furniture, and woodwork in the kitchen and bathroom, "United" enamel will be found very suitable. Its glossy surface is easily cleaned; dust and dirt can be removed with a damp cloth. There is a "United" enamel for every purpose and full directions for use appear on every can.

For upper portion of walls, also ceilings, "United" Flatkote, the flat drying oil paint, will be found most durable and artistic. Should a less expensive coating be required, we recommend "United" Kalsomine. The walls of other rooms in your home can advantageously be coated right down to the skirting with either of these materials, the woodwork with "United" Prepared Paint, and the floors with "United" Oil Varnish Stain.

There are many "United" folders dealing with Paints, Enamels, and all other paint requirements, giving simple directions for the treatment of every surface, inside or outside.

PRIDE OF OWNERSHIP: Deeply embedded in the heart of every man is the love of home. We all realise the pride we feel, if we can point to a clean, well painted, beautiful house, and say "That is my home," but do we realise how easy it is to keep the home in this condition. The many "United" Paint Folders, descriptive of the various lines manufactured for every branch of home painting and beautifying, may be had from "United" Paint agents and storekeepers throughout Australia.

ECONOMY IN PAINTING: A good, reliable paint will give the utmost protection for years, practically doing away with all repair costs. To paint once in five years with a good paint is much more economical than to have to repeat the process year after year, with a less durable one, as labour costs are the most expensive item in any painting job and it costs as much to apply a cheap paint as it does a high-quality paint. That is what is meant by economy in painting.

MORAL EFFECT ON OCCUPANTS: Clean surroundings assist in making clean minds. Nothing is so depressing as slovenly, untidy, dirty surroundings. How essential it is, then, that everything in and around the house should be bright, clean and sanitary, for it is here we spend most of our time. "United" Paint will work wonders in brightening and beautifying your home surroundings, thereby creating a clean cheery atmosphere that will lighten your daily cares, making a distinct improvement in your health, both mentally and physically.

On considering how closely allied is the use of paint to the health of the general public, it will be readily understood how necessary it is to use a good dependable paint for all your painting jobs. "United" Paint is a high-quality paint, scientifically manufactured in Australia and perfected by experts with a thorough knowledge of paint. The actual experience of painters has proved that, not only is "United" a durable, protective paint for any surface of wood, iron, or stone, but also an impervious coating that will effectively keep out moisture which leads to decay, transforming a germ-laden dirty surface into a glossy mirror-like face, from which dust and dirt can be easily and quickly removed, making cleanliness and hygiene an easy matter wherever "United" Paint Products have been applied.

Use Concrete for Home Building and Home Enrichment

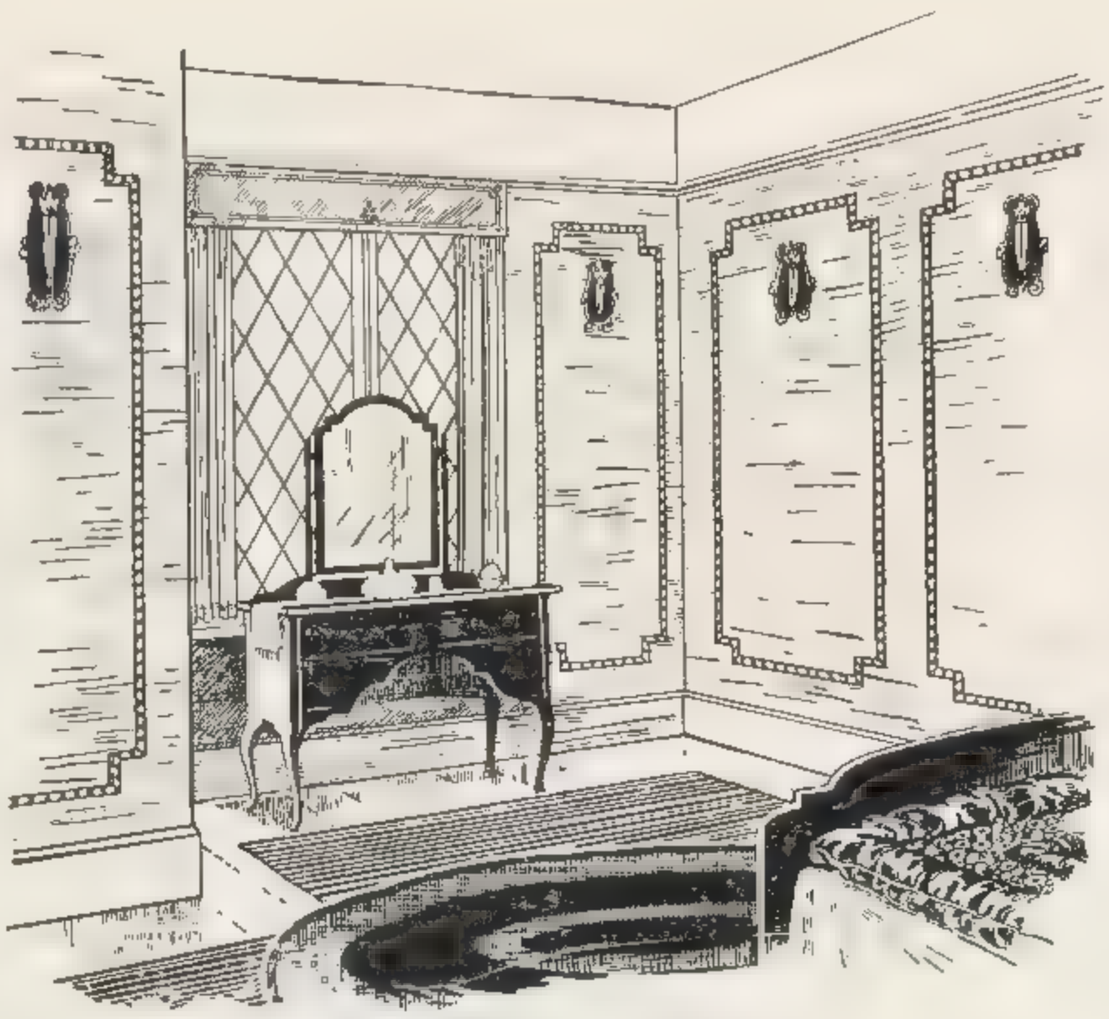
Astor Flats, Macquarie Street, Sydney, built of reinforced concrete, in which Kandos Portland Cement has been used throughout.

The building and enrichment of the Home enters upon a new era when concrete is employed. There are unending possibilities to its use for building, path and drive laying, drainage and guttering, and garden and grounds ornamentation generally, because of its ready and easy adaptability to any design or form of structural work.

Kandos Portland Cement is the safest to use for all concrete works. Its compressive strength is unusually high. It is absolutely uniform in quality. Every bag is guaranteed to conform to the specifications required by all of the Australian Governments. Specify Kandos Portland Cement for all Concrete work.

Kandos Cement Co. Ltd.

64 Pitt Street, Sydney



Wallpaper for bright, attractive homes

RIGHTLY chosen wallpaper is the most pleasing of all decoration for your rooms—a variety of cheerful, attractive designs is so easy to obtain, and so relatively inexpensive.

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Home Fire Protection.

FROM the distant ages down to the present time, the question of fire extinction has received the attention of governing bodies of nations, both great and small. The early Romans had companies of men whose duty it was to attend fires and throw water on them, in order that they would be extinguished. From then onwards bodies of trained men have been organised for the purpose of fire extinction. The ever-existing need for these organisations have been demonstrated again and again by the great devastating fires that have occurred in various parts of the world. In the classics we have the burning of Troy and Carthage and the burning of Rome while Nero fiddled. The great fires of London in the eleventh and thirteenth centuries and again that of 1666, were conspicuous examples of the fire fiend. In 1812 Moscow was burned, the loss amounting to £30,000,000. In 1871 the Communist outrages caused losses to the extent of £32,000,000. In the same year the Chicago fire was responsible for a loss of £33,000,000; and thirty years later a theatre was burned down that caused the loss of 600 lives. The following year Toronto and Baltimore had tremendous conflagrations that caused enormous losses.

In Australia we have not had great fires of the magnitude of the ones mentioned, but we have had some very serious ones which have meant the loss of tens of thousands of pounds, and have been responsible for very serious dislocation of trade and manufacturies, and consequent loss of employment to thousands of workers.

In the loss by fire in the home there is always a sentimental side to the picture; there are relics and presents and articles that have many associations with the life of the owner, many times affecting both husband and wife, to say nothing of the children; the articles that are destroyed may be replaced, but the associations and sentiment which surrounded them are gone for ever. It may be that one's own home, which perhaps has been the family home for generations, is burned to the ground and the inmates only escaped with their lives and the clothes they stand in, to watch the old home being rapidly destroyed by the inexorable fiend—fire. All the accumulation of years and years of hard work and loving care go up in flames and smoke before their eyes, generally at night time, and often when there is no fire brigade to lend assistance. How often has a man who is just past the prime of life had to start and build up another home for his wife and himself to spend the remainder of their days in? But it is never the same again. Gone are the early associations, a sentiment that surround the many things that go to make life happy. Perhaps the wedding presents, the clothes worn by the bride at her wedding, and the robes that were worked with such loving care by the young mother for the christening of the first born. All the money in the world can never replace these things in the home.

For the purpose of prevention of this great damage, and so that a fire may be got under control at the very first spark, the "Minimax" Chemical Hand Fire Extinguisher has been manufactured, and has proved its efficiency in all parts of the world. It is known to have shown its reliability in controlling outbreaks of fire on over 60,000 occasions. This valuable adjunct to any home is so simply constructed that it can be used by a boy or girl, and will throw a jet of liquid chemical a distance of thirty-five feet, that will put out any fire at its inception and save the home.

The basis of this chemical fire extinguisher is on the principle of the formation of gas as the result of the combination of chemicals, i.e., the production of carbon dioxide as the result of the mixture of acid and alkali; this mixture is contained in a conical container, which, when released, enables the jet to be thrown on to the fire. As water is capable of absorbing large quantities of carbonic acid gas, it is carried in the water to the seat of the fire. This gas is the enemy of all kinds of combustion, and, therefore, forms the main factor in the extinguishing of the fire. The contents are perfectly harmless to flesh or fabric.

It should not be understood that the well known and popular Fire Insurance is deprecated in any way, and every householder should carry a policy, but the old saying, "An ounce of prevention is worth a ton of cure," stands good in this as in every other instance. A Fire Insurance Company can rebuild and refurnish a home, but it cannot prevent great discomfort, loss of valued relics, and in many instances loss of life itself. A "Minimax" Chemical Hand Fire Extinguisher can and has done this on many occasions.

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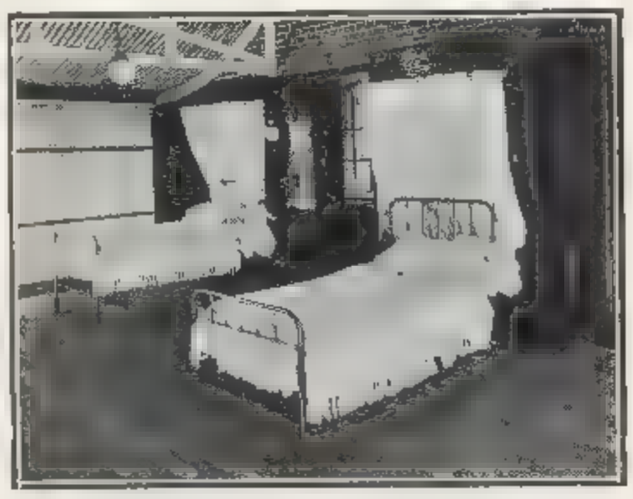

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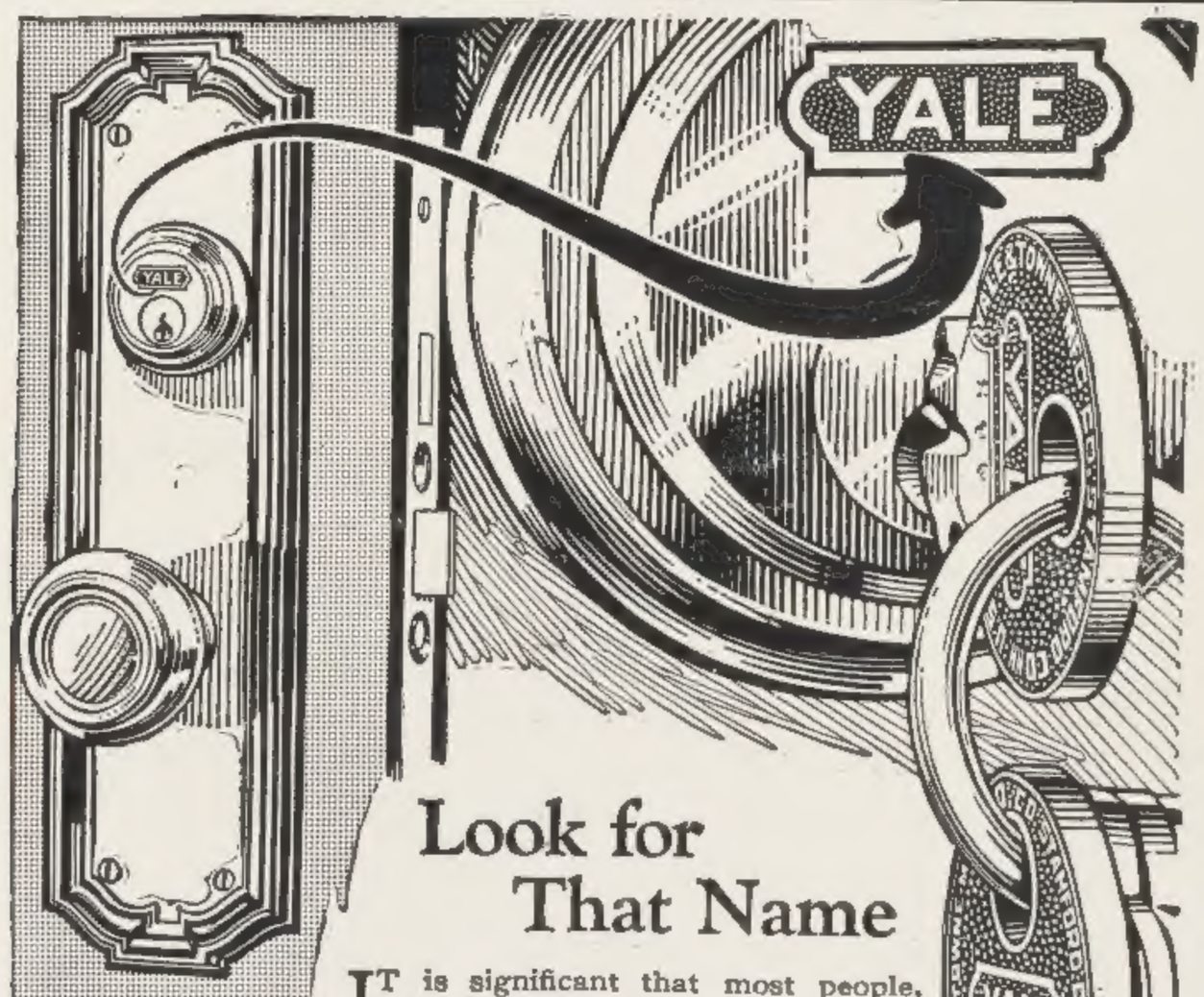

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